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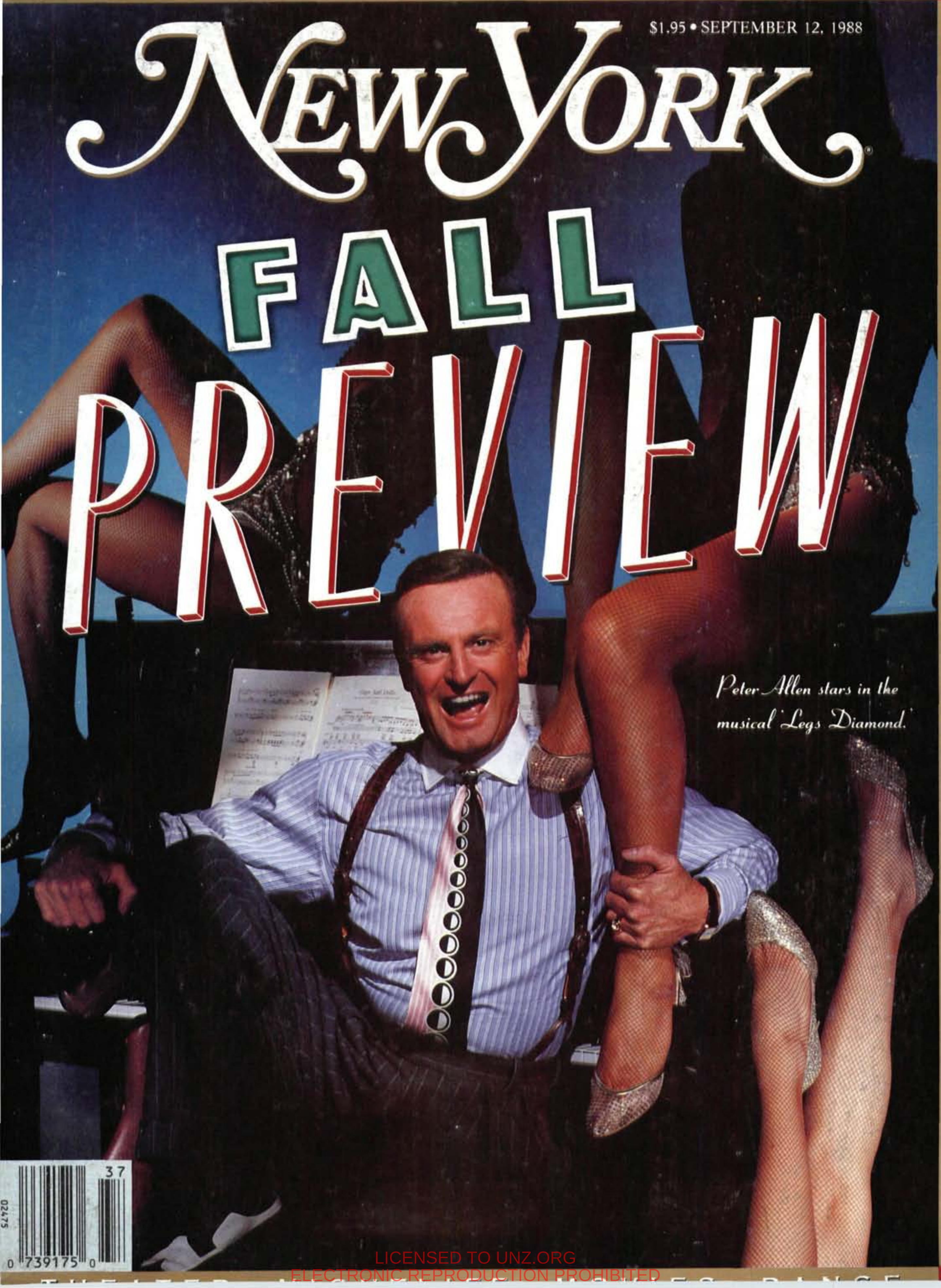

Peter Allen stars in the musical 'Legs Diamond.'

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VOL. 21, NO. 36 SEPTEMBER 12, 1988

CONTENTS

THEATER 48

BY RICHARD DAVID STORY

In *Legs Diamond,* a jazzy musical about a twenties gangster, Peter Allen plays someone other than Peter Allen. Also, new plays by Larry Kramer, John Patrick Shanley, and Wendy Wasserstein.

MOVIES 52

BY DAVID DENBY

As primatologist Dian Fossey in *Gorillas in the Mist,* Sigourney Weaver finally has a role worthy of her stature. In other films, William Hurt plays a writer, Jodie Foster plays a waitress, and Cybill Shepherd plays a widow.

TELEVISION 58

BY JOHN LEONARD

Bryant Gumbel anchors NBC's coverage of the Seoul Olympics—but will sports or politics be the big story? Dick Van Dyke and Mary Tyler Moore return—but not with each other.

ART 62

BY KAY LARSON

A modern-day Symbolist, Anselm Kiefer gets a full-scale retrospective at MOMA. Also, Umberto Boccioni at the Metropolitan, Donald Judd at the Whitney, and Andy Warhol at the Guggenheim.

PHOTOGRAPHY 74

BY VICKI GOLDBERG

A show at ICP proves that *National Geographic*'s photographers are journalists *and* artists. Portraits by Arnold Newman at the Historical Society and collages by the Starn Twins in SoHo.

MUSIC 80

BY PETER G. DAVIS

Once the Peter Pan of American music, Leonard Bernstein is now its grand old man. Orchestras from Prague, Sydney, and Moscow visit Carnegie Hall.

DANCE 102

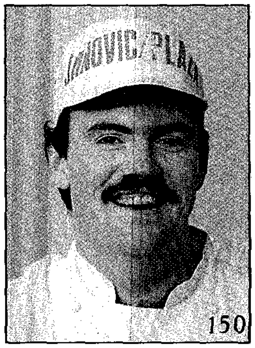
BY TOBI TOBIAS

The New York City Ballet's Margaret Tracey is a strong and stylish star. World premieres by Erick Hawkins at the Joyce and Martha Graham at City Center.

BOOKS 110

BY RHODA KOENIG

In her new novel, *Breathing Lessons,* Anne Tyler makes everyday life momentous—and magical. Plus, New York's landmarks, Lennon's life, and Cheever's letters.



120 ARCHITECTURE

BY CARTER WISEMAN

Sylvia Deutsch, head of the City Planning Commission, decides what can—and can't—be built in New York.

122 NIGHTLIFE

BY PATRICIA MORRISROE

Andrea Marcovicci returns to the Algonquin for a month. The Tom Tom Club returns to CBGB for two weeks.

130 SPORTS

BY ERIC POOLEY

Point guard Mark Jackson, last year's rookie sensation, is making the Knicks a team New Yorkers care about again.

132 FASHION

BY MICHAEL GROSS

Ricky Vider, Geoffry Gertz, and Laura Marolakos are designers who create clothes with plenty of attitude.

136 SHOPPING

BY SUSANNA GAERTNER

Puiforcat is opening on Madison Avenue. Louis, Boston is opening on East 57th Street. Barneys, Mark Cross, and Rizzoli are opening at the World Financial Center.

150 RESTAURANTS

BY BARBARA COSTIKYAN

Charles Palmer moves to Manhattan; Chanterelle moves to TriBeCa; Le Périgord Park moves to Battery Park City; and the Box Tree moves next door.

Peter Herbst edited the profiles for this issue, with help from Deborah Harkins and Quita McMath. Tom Prince edited the listings.

Letters 11
Intelligencer, *by Peg Tyre and Jeannette Walls* 21
On Madison Avenue, *by Bernice Kanner* 22
The Cutting Edge, *by Michael Gross* 28
The Bottom Line, *by John Crudele* 36
Fast Track 40
Ruth Recommends, *by Ruth Gilbert* 44
Sales & Bargains, *by Leonore Fleischer* 169
***Cue* Listings** 172
***New York* Classified** 215
London *Times* Crossword 231
***Cue* Crossword,** *by Maura B. Jacobson* 231

Cover: Photograph by Theo Westenberger/Sygma. *Styling: Michael Eisenhower. Grooming: James K. Barron. Peter Allen's suit by Michael Savoya; shoes by Stuart Weitzman; braces by Trafalgar; tie by Format. Models: Ford. Costumes: Universal. Piano: Series 6000 by Baldwin. Backdrop: Sandro La Ferla.*

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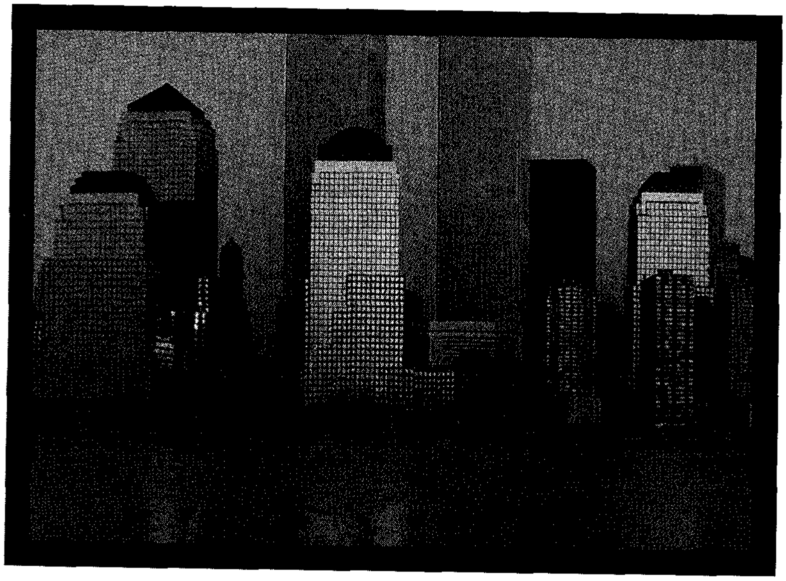

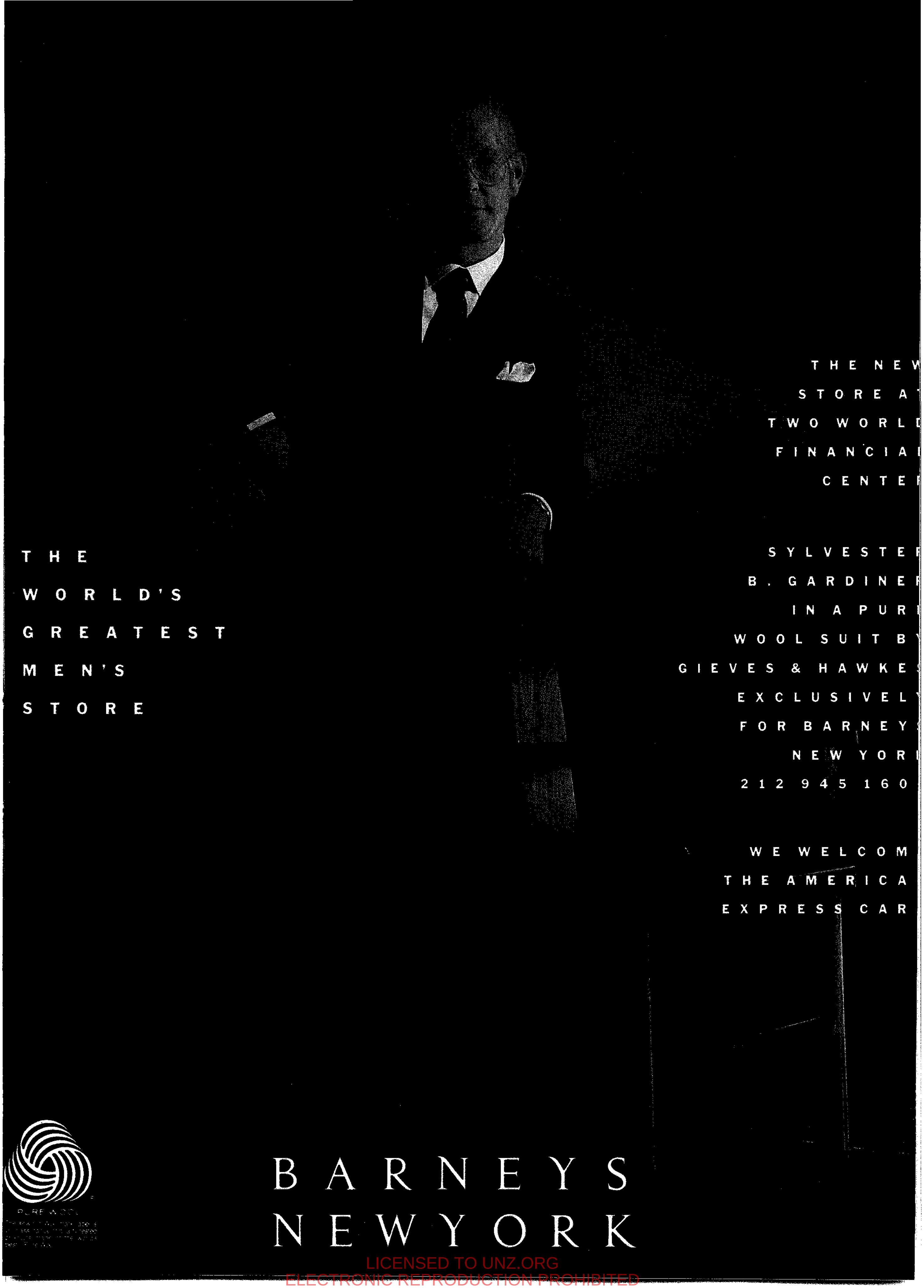

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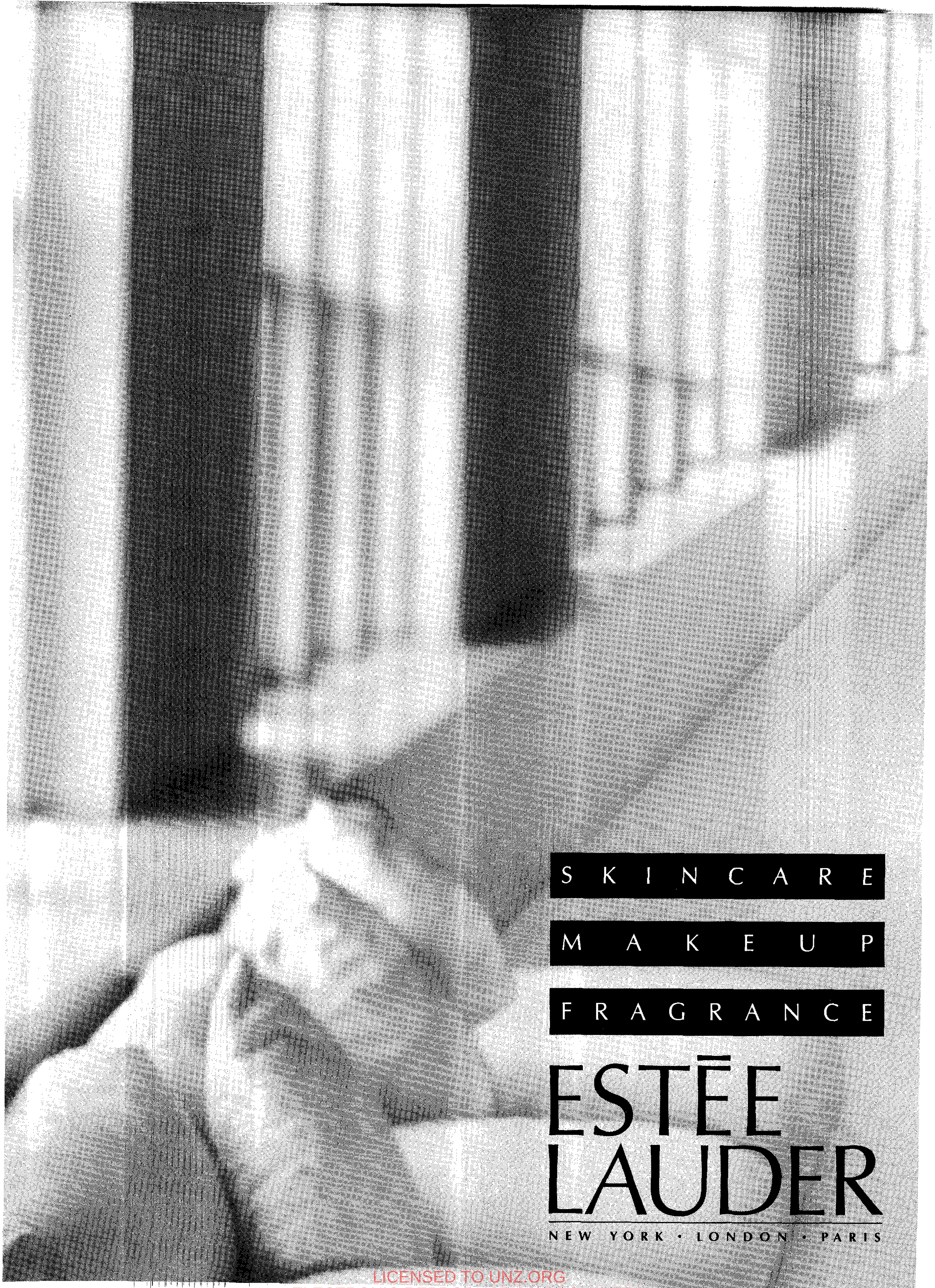
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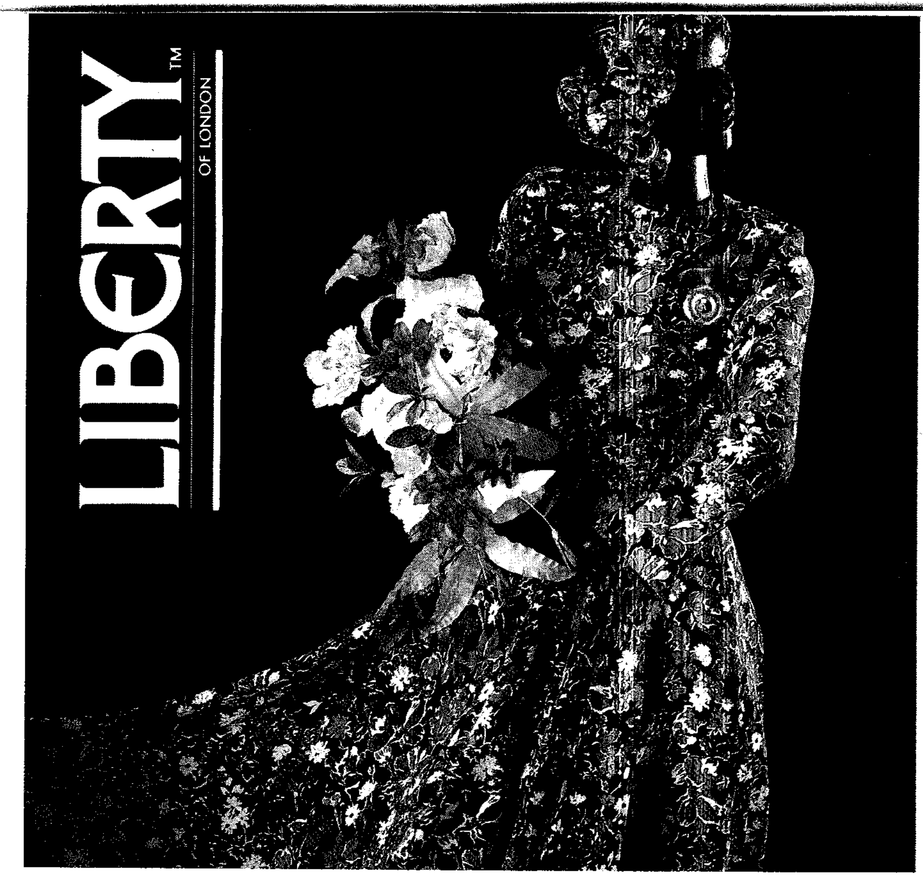

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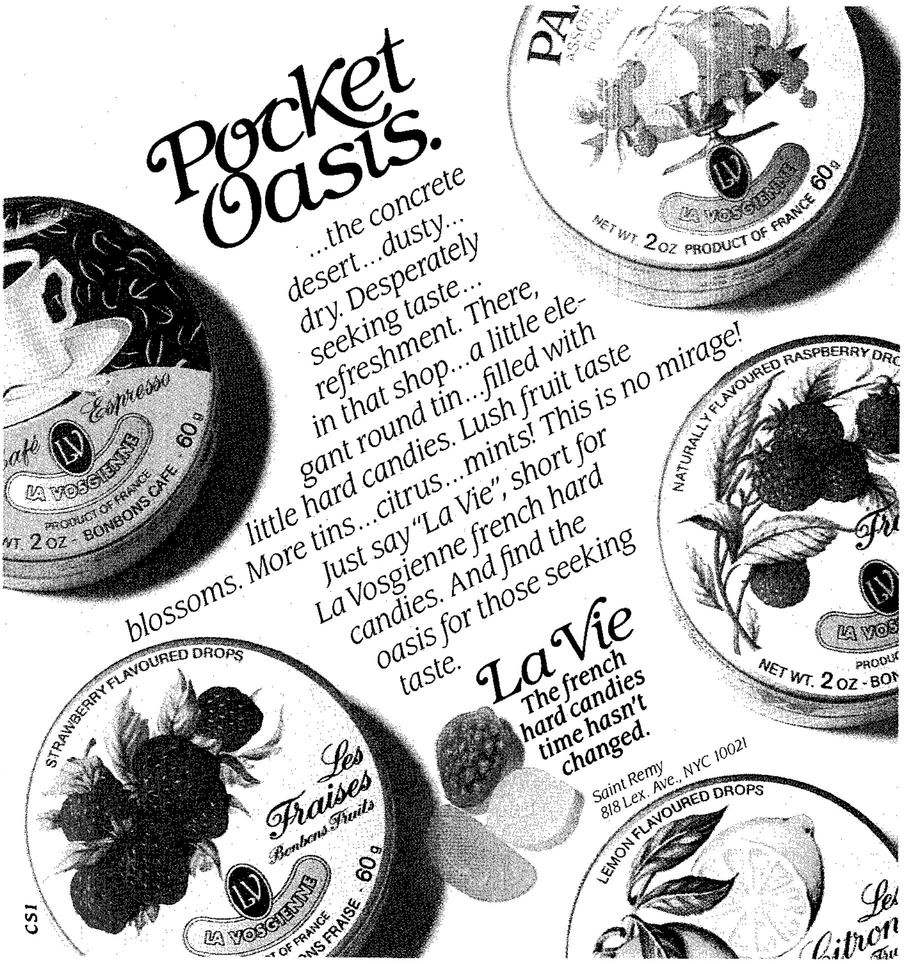
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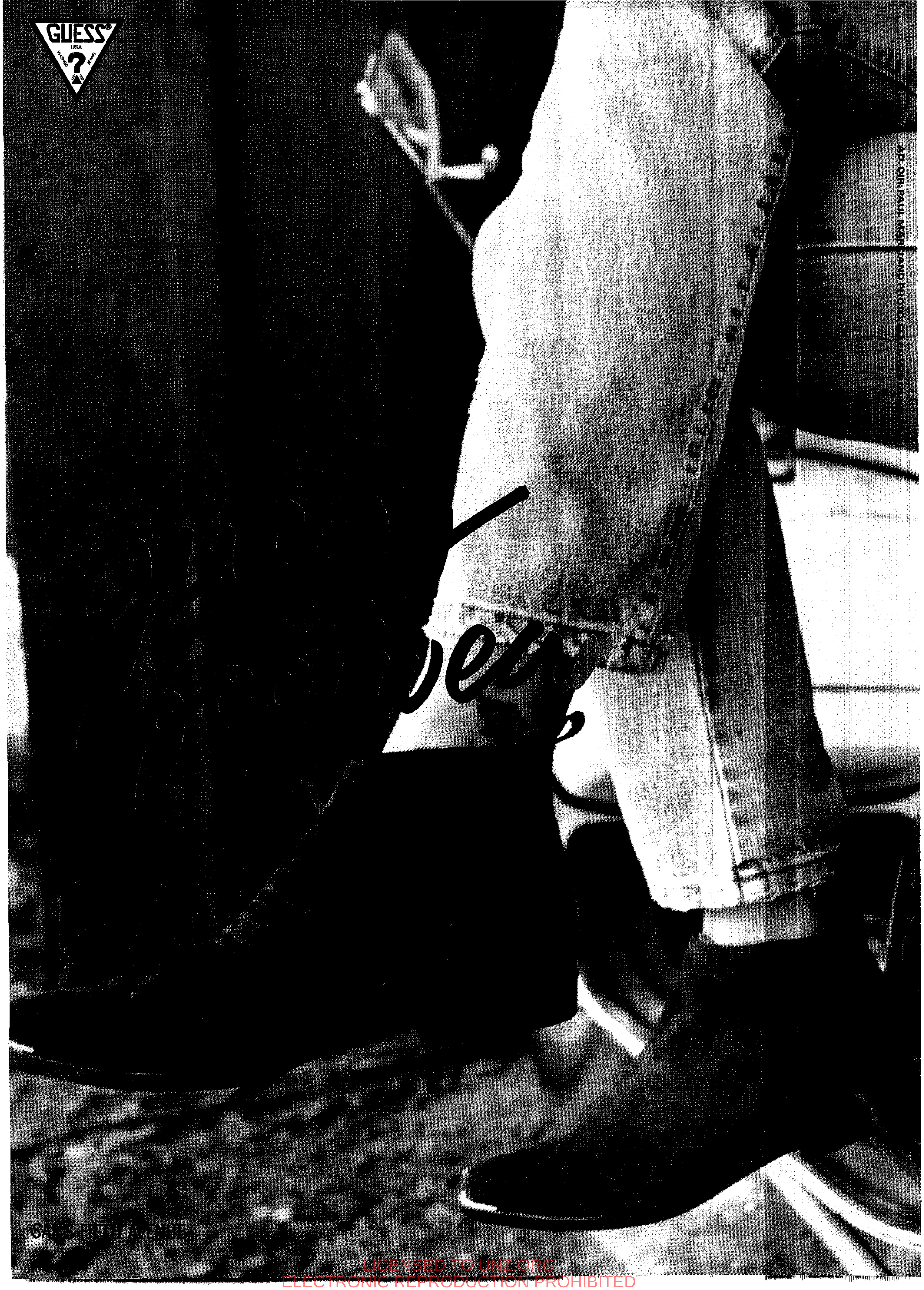
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LETTERS

The Wrong Dog

THIS TATTERDEMALION OF SUMMER, wilted by the prolonged heat wave, was revived by the "Fall Fashion" feature [by Wendy Goodman, August 22]. Good-bye to the Goodwill-bin look, hello to soigné sophistication.

Joan Mary Macey
Binghamton, N.Y.

IF MYRNA LOY HASN'T ALREADY BERATED you, let me be the first.

In your updating of Nick and Nora, you bombarded us with some 22 pages of fashion photographs—beautifully styled and shot, with beautifully coiffed models. But all with the wrong goddamned dog.

As anyone over 55 will tell you, Asta was a *wirehaired* terrier. Not the obvious impostor you featured.

Robert Scanlon
Houston, Tex.

I AM A FIVE-YEAR-old wirehaired terrier [right] who is proud to be named after the original male lead in the *Thin Man* movies. So I am very indignant about the cover of "Fall Fashion." How dare you change the special look my breed gave to the Nick and Nora image! A smooth-haired fox terrier is no substitute.

Asta must be turning in his grave.

Powell
Manhattan

NICK AND NORA CHARLES LOOK SIMPLY marvelous. But what happened to Asta? Did they put his fur in storage for the summer? The Charleses' best friend has gone from a wirehaired fox terrier to a smooth-haired one.

Alice J. Kane
Manhattan

THIS PROBABLY IS THE FIRST TIME *New York* has featured an Asian person on its fashion pages, but did it have to show him in front of a Chinese laundry? I thought your magazine was

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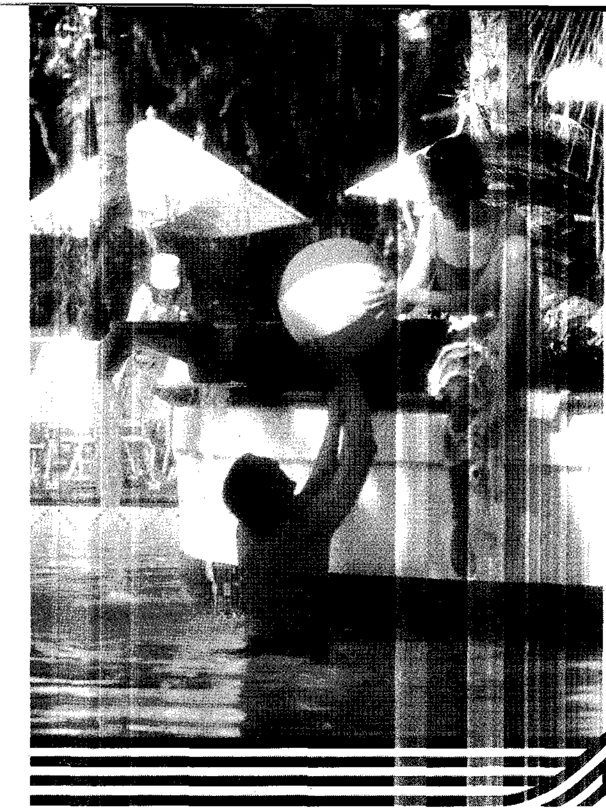

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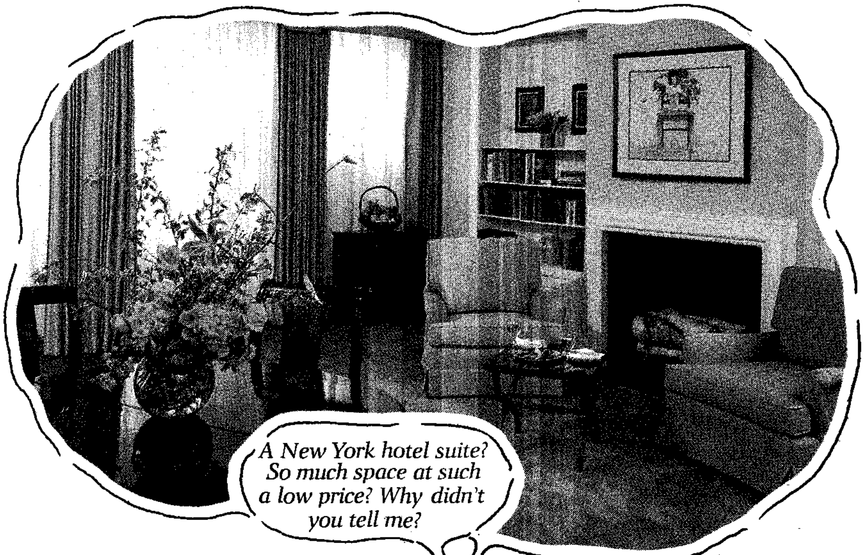
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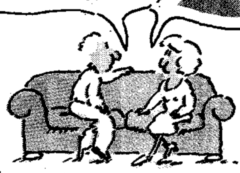

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sophisticated enough not to stereotype people.

H. Chong
Manhattan

Birdland

I THINK WE OWE A LOT TO THE REPUBLIcan vice-presidential nominee [" 'President Bush,' " by Joe Klein, August 22]. He showed us how to be a Quayle, a hawk, and a chicken at the same time.

Donn H. Resnick
Manhattan

A DUK IN THE HAND IS WORTH TWO Quayles and the Bush!

Marco Fiorentino
Manhattan

Thumbs Down for 'Tucker'

IN HIS REVIEW OF *Tucker* ["MOVIES: ONE From His Heart," August 22], David Denby astutely draws a comparison with *Citizen Kane.* Both movies use a newsreel format. Denby does not go far enough, however, for Francis Ford Coppola also appropriated camera angles (the floor-to-ceiling shots, for example) and music—listen carefully to the courtroom-scene score. Another film with a similar theme and almost identical dialogue is *The Story of Alexander Graham Bell.* Of course, this may all be coincidence; certainly the themes of free enterprise and greed are well known to this country.

But these connections raise another curious point. While *Kane* and *Bell* reflected their subjects' time in attitude as well as décor, *Tucker* is of *its* time (the forties) in décor only. For it's truly an eighties film, all show and form, lacking character development but giving us plenty of smiles. Kane and Bell were at least human characters, with both positive and negative traits. Tucker is the epitome of selfishness masquerading as independence.

The perfect film for today, *Tucker* is a shallow work.

David A. Rosenberg
Norwalk, Conn.

Greene Cuisine

AFTER READING GAEL GREENE'S ARTICLE "How to Eat Healthy at New York's Great Restaurants" [August 15], I realize that we have entered a new age of enlightened, sophisticated asceticism. Don't smoke: You'll get cancer. Don't copulate: You'll get AIDS. Don't eat food that tastes good: You'll get a heart attack. The medieval mystics with their hair shirts would absolutely drool in envy.

Johannes Somary
The Bronx

I WOULD NO SOONER WALK INTO A RESTaurant and request that a dish on the

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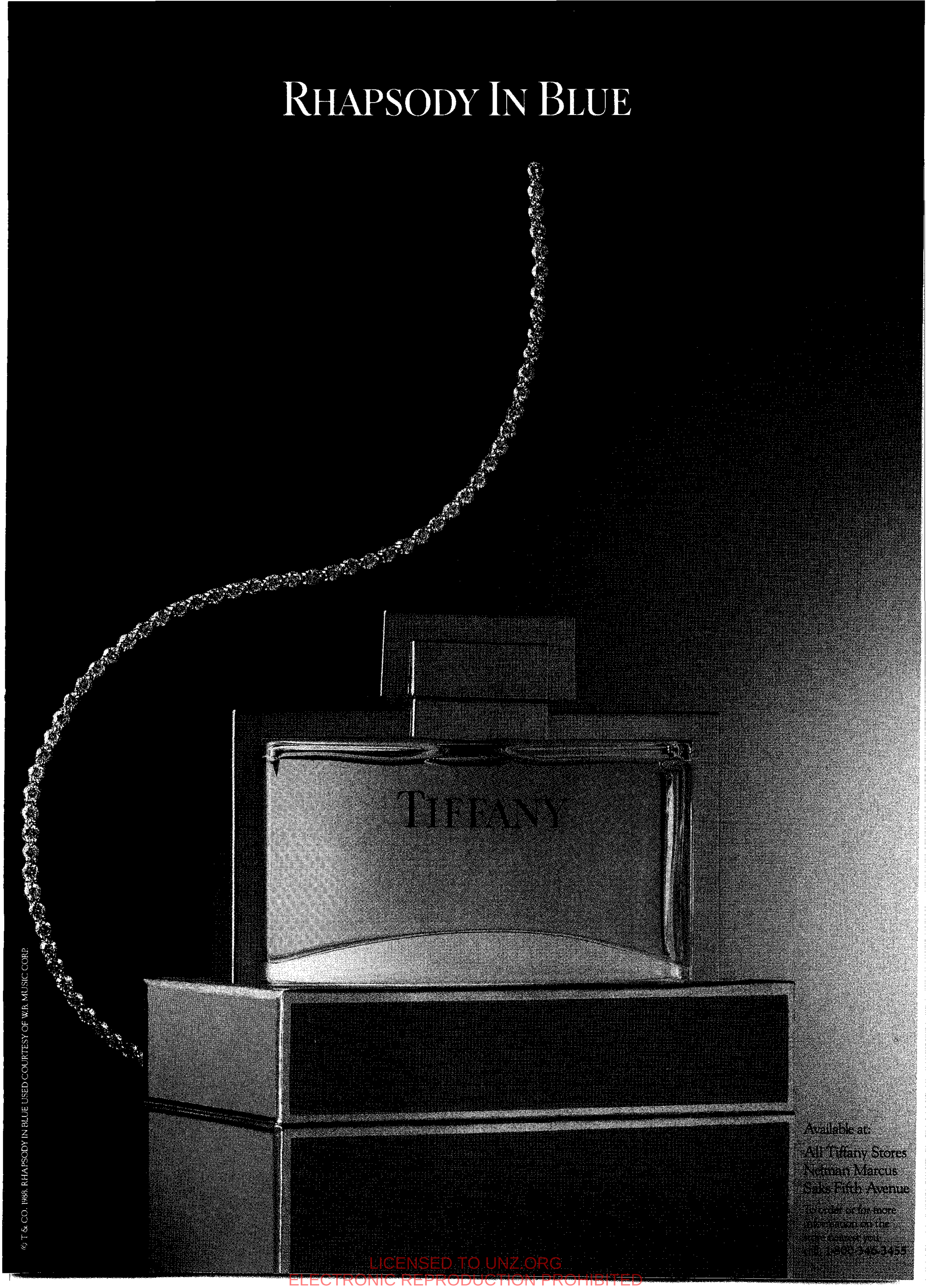

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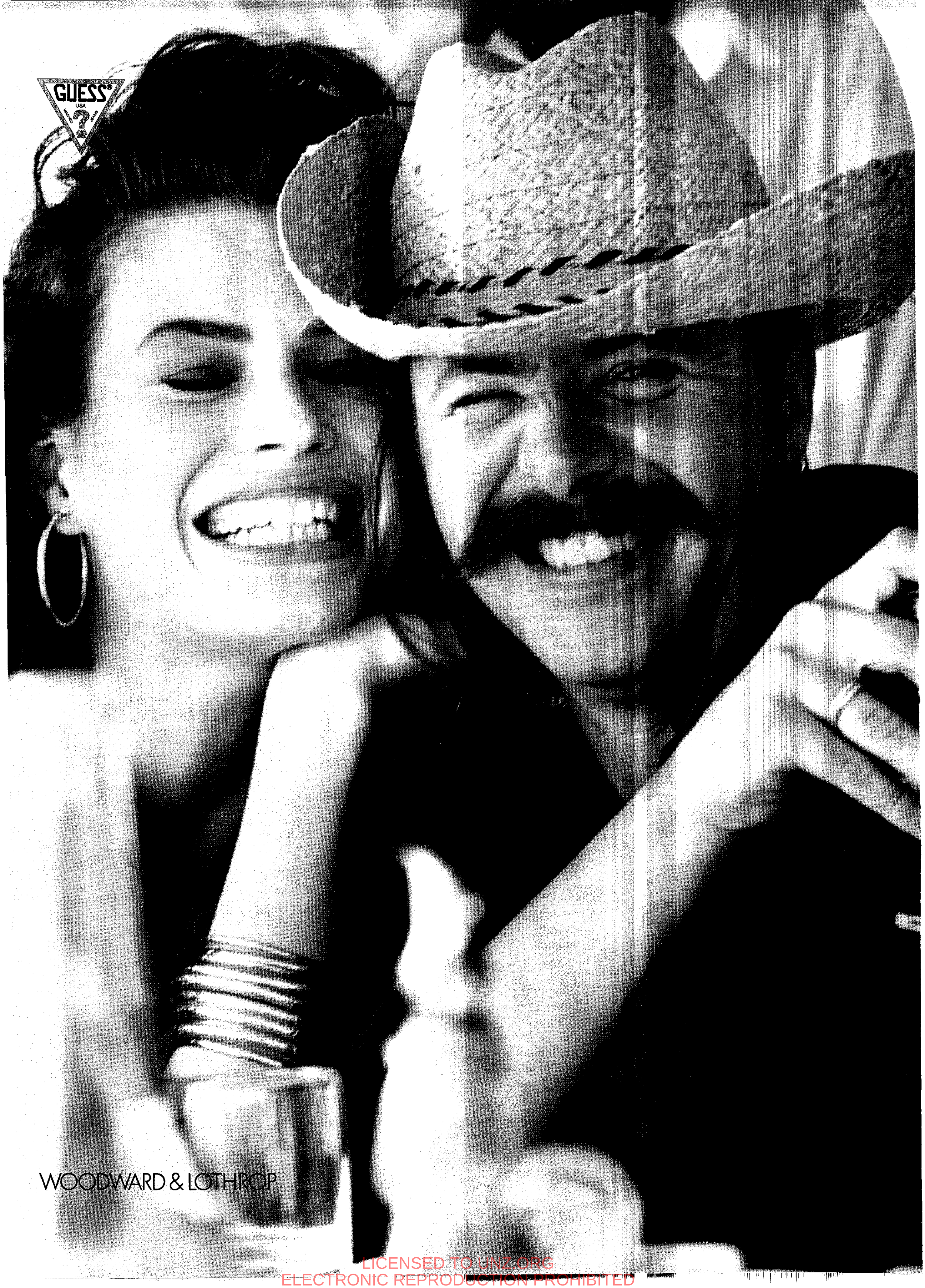
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menu be altered to suit my taste than walk up to a newsstand and ask for a copy of *New York* without John Simon's review.

Gael Greene has undoubtedly wreaked havoc in many kitchens throughout New York. We can't *all* be the Four Seasons. Any chef worth his or her salt (pardon the expression) takes the time to create a dish that will satisfy the restaurant's patrons. People on restricted diets should eat at home; if they want to splurge (or cheat), they should go out and enjoy themselves.

As a restaurant manager, I am appalled by customers who order a meal that in no way resembles what is on the menu. As far as we are concerned, they are paying for the chef's interpretation of the food—lock, stock, and carbs.

Michael Stark
Manhattan

No Proscription

PETE HAMILL'S "FACING UP TO DRUGS" [August 15] was one of the finest articles ever written on the drug problem. This issue has vexed me for years, but as an individual without the media behind me, I am powerless. If we can somehow get national magazines to climb on the bandwagon and push for the legalization of drugs, perhaps a reluctant Congress would pass the laws that would save thousands of lives and billions of dollars.

Morris L. Cohen
N. Miami Beach, Fla.

Coin Con

STEVE BLOOM'S FATHER AND THE 12,947 other victims of the rare-coin scam got exactly what they deserved ["Fast Track: Loose Change," by Steve Bloom, August 8]. The success of the scam seems to depend on the mark's seizing the opportunity to take advantage of some poor soul who is unable to look after himself. Instead of rapaciously buying the hustler's interest for 6.7 cents on the dollar (no self-respecting fence would try to get away that cheap), the elder Bloom and his fellow dupes should have offered to help the derelict get the reward that was rightfully his. Then they would not have lost the $50.

Jonathan A. Wexler
Brooklyn

Bad Judgment

WHAT A SHAME CAROLEE KOSTER DIDN'T seek professional help long before she abused sex-discrimination laws in her suit against Allan Ross ["Last Judgment," by Jeanie Kasindorf, August 1]. For someone to use legitimate judicial measures for personal revenge is sad enough. But the fact that Koster continued to harass and defame the man for several years and lied to the press and her own family is grotesque.

Kelly O'Rourke
Los Angeles, Calif.

THIS VERY MOVING AND UNFORTUNATE story should teach us a valuable lesson: Judges should not be permitted to handle such emotionally charged cases without a jury. This exposes them and their families to possible backlash from disgruntled litigants. It is my experience that litigants more easily accept the verdict of a jury than the judgment of one person. Appropriate legislation in this area is long overdue.

Charles F. X. Perrotta
Burger & Perrotta
Attorneys at Law
Brooklyn

Licensing Laws

ACCORDING TO THE NEW YORK STATE Board of Architecture, Carol Groh is not an architect ["Intelligencer: NBC Hires Groh to Redo 30 Rock," by Peg Tyre and Jeannette Walls, July 11]. Groh's firm, GN Associates, is a business corporation. It is a violation of the licensing statutes for a business corporation to practice architecture in New York State. Even if one of the partners is a licensed architect, it is a violation for this professional to practice in association with those who are not licensed.

Haines Lundberg Waehler Architects, Engineers, and Planners has been hired to do the master planning and architectural renovation of NBC. GN Associates will be doing interior design for corporate offices.

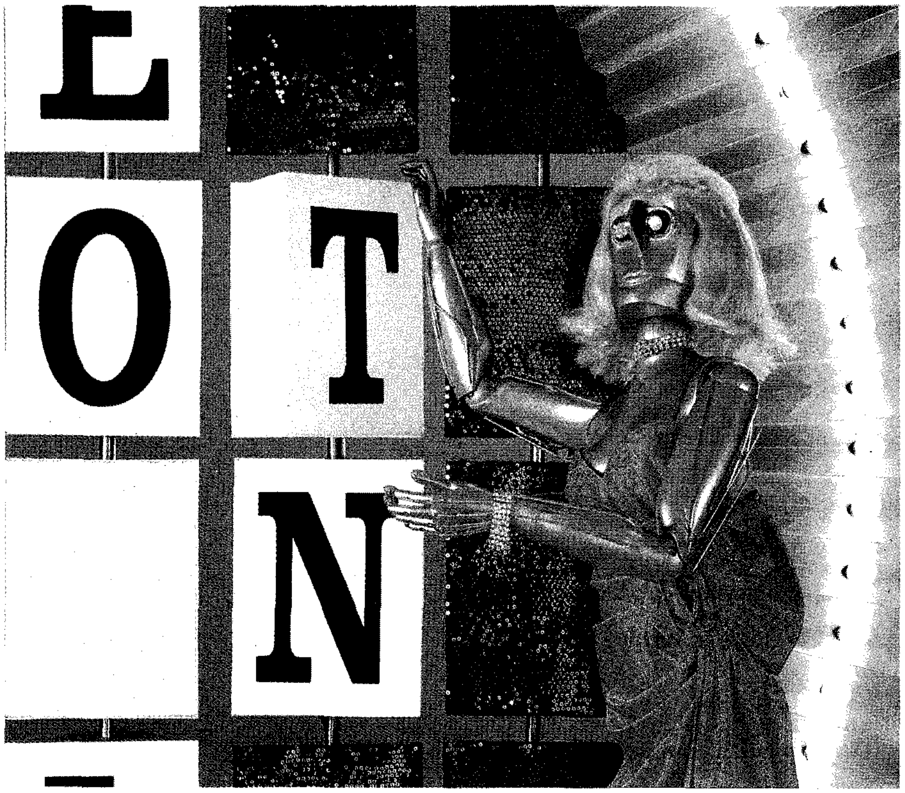
Lenore M. Lucey
New York Chapter
The American Institute of Architects
Manhattan

Cause and Effect

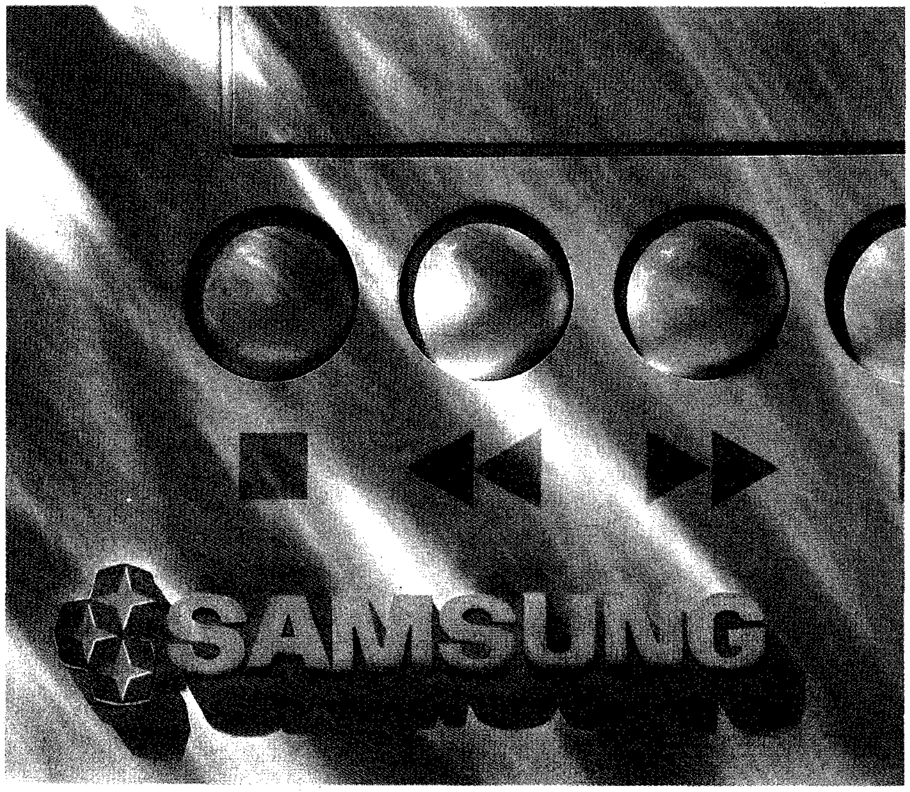
PAULA DRANOV'S ARTICLE ABOUT THE adverse effects of hysterectomy ["Change of Life," October 19, 1987] has changed many lives. We were inundated by mail and telephone inquiries from women who were already suffering after hysterectomies and who learned for the first time what their doctors had denied: that their illnesses were caused by the surgery. Even greater numbers of women discovered that they had had no medical reason to undergo such draconian surgery.

Dranov and *New York* Magazine are to be commended for tackling a tough, touchy issue with integrity and strength.

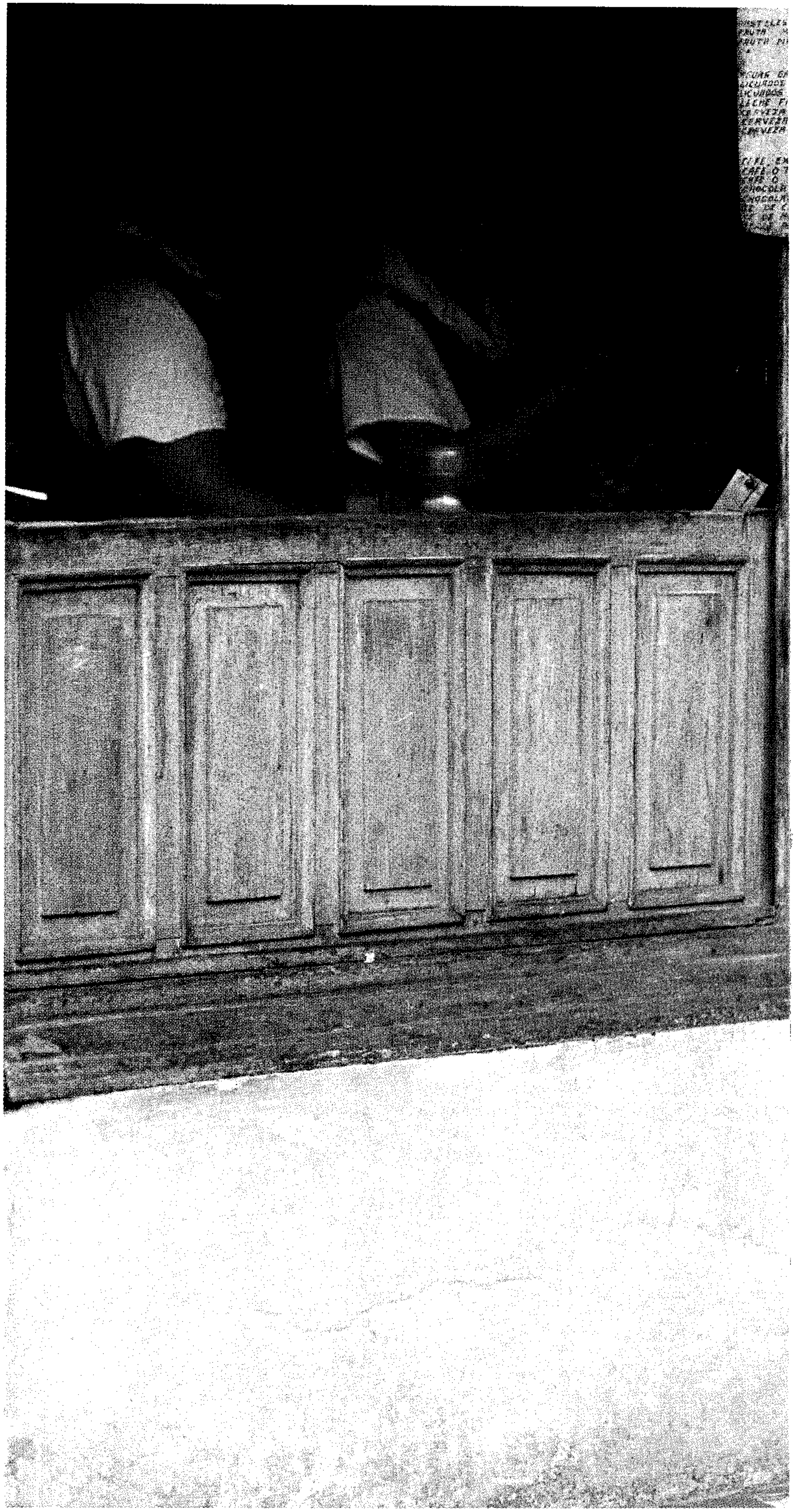
Nora W. Coffey
President
Hers Foundation
Bala-Cynwyd, Pa.



Longest-running game show.
2012 A.D.



The VCR you'll tape it on.
2012 A.D.
Samsung. The future of electronics.



GUATEMALA

A land of exquisite beauty; of people whose culture and traditions can be traced back over a thousand years to the ancient Mayan civilization.

Each highland village has a distinctive style of dress, blending contrasting colors and fabrics to create an exciting visual image.

Our inspiration grew from a love of such rich traditions of costume and craft. The blending of colors, patterns and textures— old and new— is what Putumayo is really about: a synthesis of design that can make each person who wears Putumayo feel unique.

PUTUMAYO BRINGS YOU THE WORLD

PUTUMAYO

147 Spring Street, Soho
(212) 966-4458
339 Columbus Avenue at 76th Street
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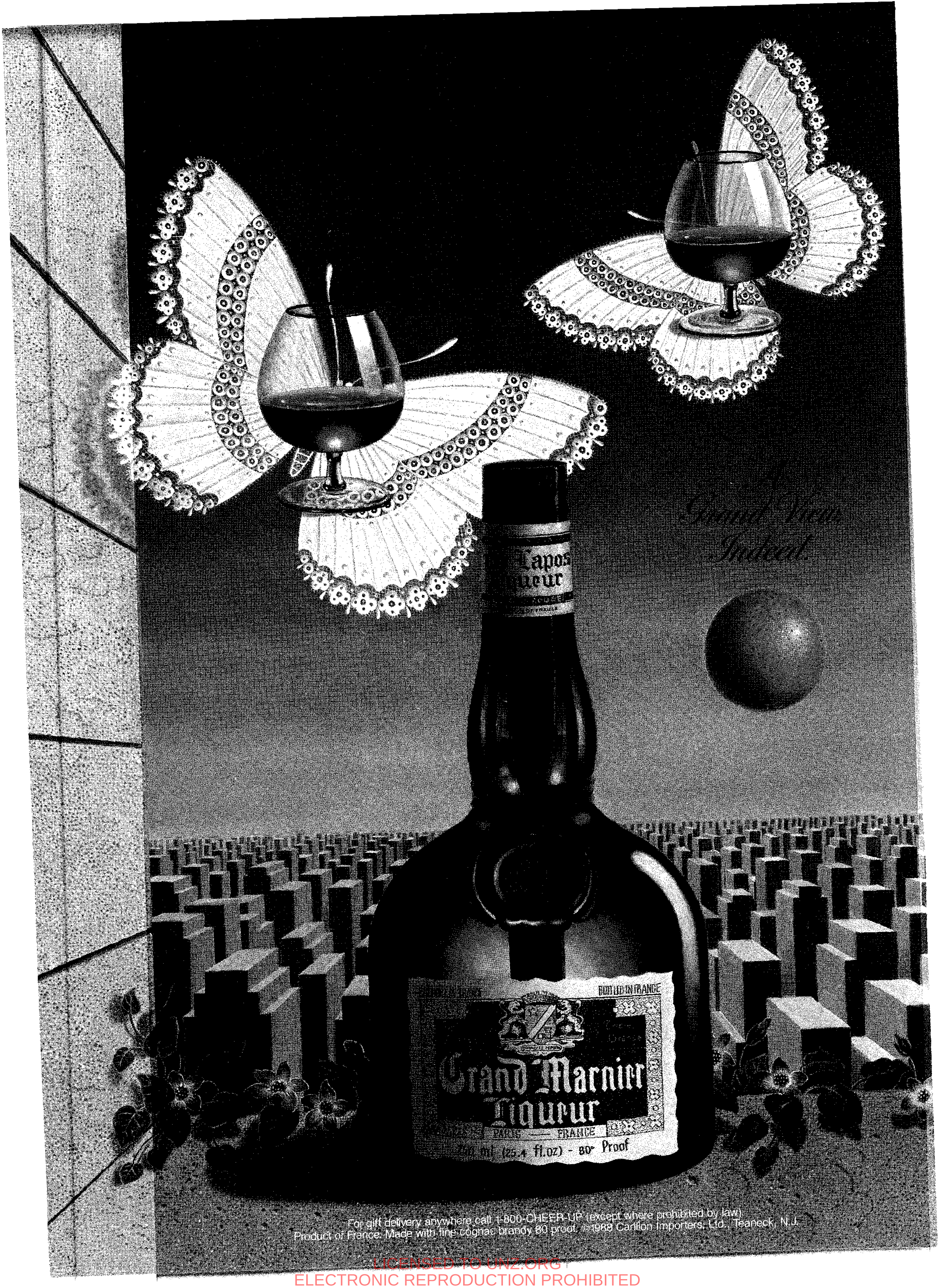
857 Lexington Avenue at 65th Street
(212) 734-3111
Princeton Forrestal Village, Princeton
(609) 243-0066
Faneuil Hall Market Place, Boston
(617) 523-3070


A Grand View. Indeed.
Grand Marnier
Liqueur
BOTTLED IN FRANCE
PARIS
FRANCE
750 ml (25.4 fl.oz) - 80° Proof

For gift delivery anywhere call 1-800-CHEER-UP (except where prohibited by law).
Product of France. Made with fine cognac brandy 80 proof. ©1988 Carillon Importers, Ltd., Teaneck, N.J.

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

SUITE DEAL...DANCE MOVES...MIDLER BOOKED...VARSITY NEWS...TABLE SHOPPING

CUNARD CHECKING INTO THE SHERRY

The Cunard company, which operates the *QE2* and the Ritz hotel in London, is negotiating to lease the hotel operations in the Sherry-Netherland, says a real-estate source. The 61-year-old landmark has both cooperatively owned apartments and hotel rooms.

A spokesman for the Sherry-Netherland wouldn't comment on the story. A Cunard spokesman, Ron Santangelo, says, "We are in the middle of talks, and we don't want anything to come out about this now."

Another source says that Trusthouse Forte is trying to sell the lease on Quaglino's in the Fifth Avenue hotel. Last year, after abruptly ousting Harry Cipriani from the site, Trusthouse Forte announced plans to open several Quaglino's across the country. The source says that Trusthouse Forte is asking $2.5 million for a 28-year lease on the 85-seat restaurant.

Trusthouse Forte did not return calls for comment.

BETTE'S BIRTH OF A NOTION

Bette Midler is negotiating to buy the movie rights to Lillian Gish's 1987 memoir, *An Actor's Life for Me!*, says a source close to the talks.

Midler wants to produce a film based on Gish's early life in the theater and movies, according to the source. The singer and actress has just produced her first movie, tentatively called *Beaches*—to be released in December—in which she co-stars with Barbara Hershey. Gish, who began her career in 1902, when she was six, starred in more than 50 plays and 100 films, including D. W. Griffith's *Birth of a Nation* and *Orphans of the Storm.*

"Since having a daughter, Bette has become deeply interested in children and their entertainment," says the source. "*An Actor's Life for Me!* is about the exhilarating—yet sometimes painful or frightening—world of the theater as seen through a little girl's eyes."

PUBLISHER MULLS A CAMPUS *VOICE*

David Schneiderman, publisher of *The Village Voice* and *7 Days*, is considering starting a new magazine aimed at college students. Schneiderman has been talking with editors about coming up with a prototype for the magazine, which he says he hopes to publish twice a year. Schneiderman has also hired magazine designer J. C. Suarés, who gave *7 Days* its original Art Deco look, to work on the dummy.

"We have done a readership study, but we are not sure we are going to move ahead with the project," says Schneiderman. "We are targeting students on campuses, not just student-aged readers, because that would overlap with the *Voice*. It will be a student guide, distributed on campuses in the metropolitan area."

LANDLORD KNOCKS DANCERS OFF FEET?

Dance Theater Workshop, the 23-year-old showcase for such performers and dancers as Whoopi Goldberg and Karole Armitage, may be forced to close its doors. The owner of the West 19th Street building that houses the workshop is considering tearing it down and putting up a seventeen-story apartment building. Landlord Barry Leistner says that if the workshop remains, its rent may be doubled to $150,000 next year.

"There's simply no way we can afford to pay that," says a spokeswoman for the nonprofit organization, pointing out that five years ago, rent on the space was $16,000. "We're negotiating with the city for a space at South Ferry Plaza, but even if we get that, it won't be ready before 1993. Until then, we're not sure what we'll do."

"I've put my plans for the apartment building on hold, and I'm willing to negotiate with Dance Theater Workshop," says Leistner. "But the space is renting for below market value. I have expenses to meet, too."

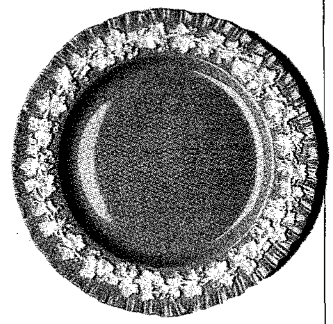
BULL MARKET IN CHINA SHOPS

The Waterford Wedgwood Company may be the latest tableware boutique to open on Madison Avenue. A real-estate source says that the crystal-and-china company has leased two floors of a five-story building at 713 Madison Avenue, not far from the soon-to-be-opened Daum crystal and Puiforcat silver shops. The Waterford Wedgwood store will open next fall.

But a chief executive officer for the company, James Colleran, says, "We are looking at space, but nothing has been confirmed yet. Our architects haven't shown us any plans yet. It's too premature."

THE SHERRY-NETHERLAND

BETTE MIDLER



WEDGWOOD PLATE

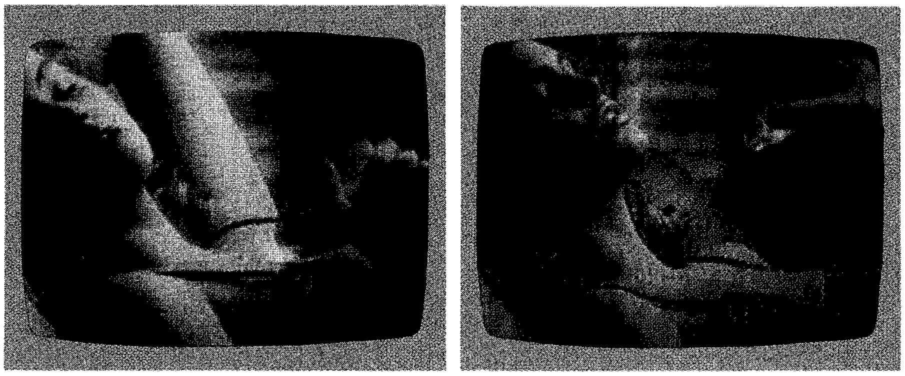
Photographs: top, Donal Holway; center, Gorman/Gamma-Liaison.

On Madison Avenue/Bernice Kanner

TRUE STORIES

THE NEW NETWORK STANDARDS

LAST YEAR, BEECHAM COSMETICS SENT the networks a commercial of quick-paced images directed by Adrian Lyne. Reminiscent of his *9½ Weeks* and *Fatal Attraction,* it opened with a woman in a billowy dress, her legs apart. She was spraying her neck with Jovan Musk. When the spot finally cleared the broadcast-standards departments, it opened with the same woman, but now from the neck up, applying the scent. Network censors also edited out a couple holding hands—because the hands were in the crotch area. And one breathlessly paced embrace in the rain was doctored so it didn't look like a shower scene.



NOT SO INTIMATE: *Revlon pulls back from the big chill.*

When Revlon's Intimate presented a man seductively rubbing an ice cube across a woman's face, her neck, and so on—another homage to *9½ Weeks*—network censors froze at the so on. Before the spot could run on ABC and CBS, the ice cube was pulled back before it reached her bosom.

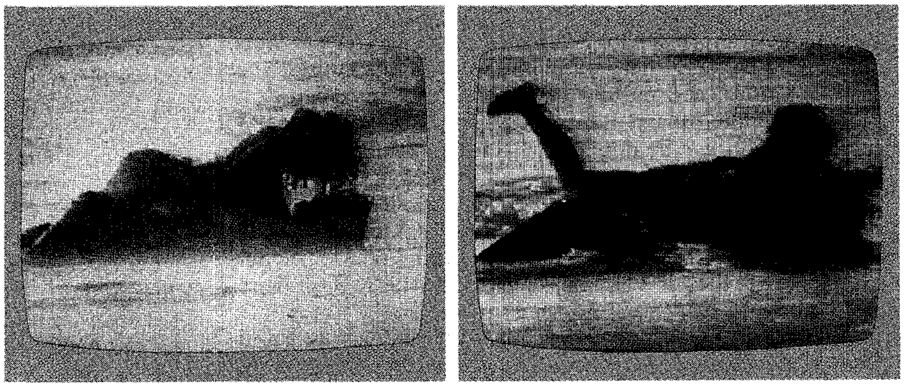
Now the broadcast-standards departments that for years have monitored the truthfulness, taste, and overall character of commercials have been put on ice—and one prospect is that steamy commercials may become more common.

Initially, the networks' decision to reduce the size of their broadcast-standards departments could delay the clearance of all television commercials. Ultimately, the cost-motivated cutbacks could mean commercials with questionable claims make it onto the airwaves. And while sophisticated advertisers rarely submit truly vulgar stuff—they know the commonly accepted guidelines of taste—less sophisticated ones could certainly try.

Over the past few years, CBS has pared down the staff that clears commercials from twelve to seven editors. NBC has sliced its department by nearly 50 percent (there are now only three senior editors and two trainees), and agency executives anticipate that ABC will drop half of its staff in the next month.

The networks have also reduced and reorganized the divisions that censor programming. They are now relying on the independent production companies and network program executives to oversee the shows. CBS, for one, has streamlined operations, substituting brief, handwritten notes for typed reports. "In the past, we were less efficient and effective than we could have been. There was room for cutbacks," says Matthew Margo, vice-president for program practices in New York. "Before, if a children's spot contained thirteen seconds of animation instead of the allowed twelve, censors would balk. Now that we're eliminating nit-picking and tending not to be so overly cautious, that animation could get through. I think there will be a measured, careful relaxation of standards, not an abandonment. And I think the whole clearance process will move faster."

But so far, the process has been bogged down rather than speeded up, says Kathleen Corrigan, manager of advertising and legal clearance at Bozell, Jacobs, Kenyon & Eckhardt. "The standards editors are so hard to reach on the phone now that some of them have put in answering machines just to handle the calls. After the stock-market crash we were able to get a new Merrill Lynch commercial on the air in 24 hours. I can't imagine how long that would take now. I don't think we'll feel the full brunt of this backlog until the end of September, when car manufacturers introduce their new lines and corporate advertisers break new campaigns during the Olympics, or around Thanksgiving, when the new season really starts," Corrigan says.



BEHAVIOR MODIFICATION: *Jovan's spot before and after revisions.*

There are other practical considerations. "The networks, at the forefront of self-regulation, have performed a valuable service and helped maintain the credibility of advertising by being sure claims were adequately supported," says Jeffrey Edelstein, a specialist in advertising law at Hall, Dickler, Lawler, Kent and Friedman. "With less staff, they simply can't be as thorough in their reviews.

"I'm afraid this will cause great harm to honest advertising and lower the standards across the board. Coming on top of the deregulatory policies of the Reagan administration and an inactive Federal Communications Commission [which has taken very few national advertisers to task for false or misleading spots], this sends unfortunate signals," he adds.

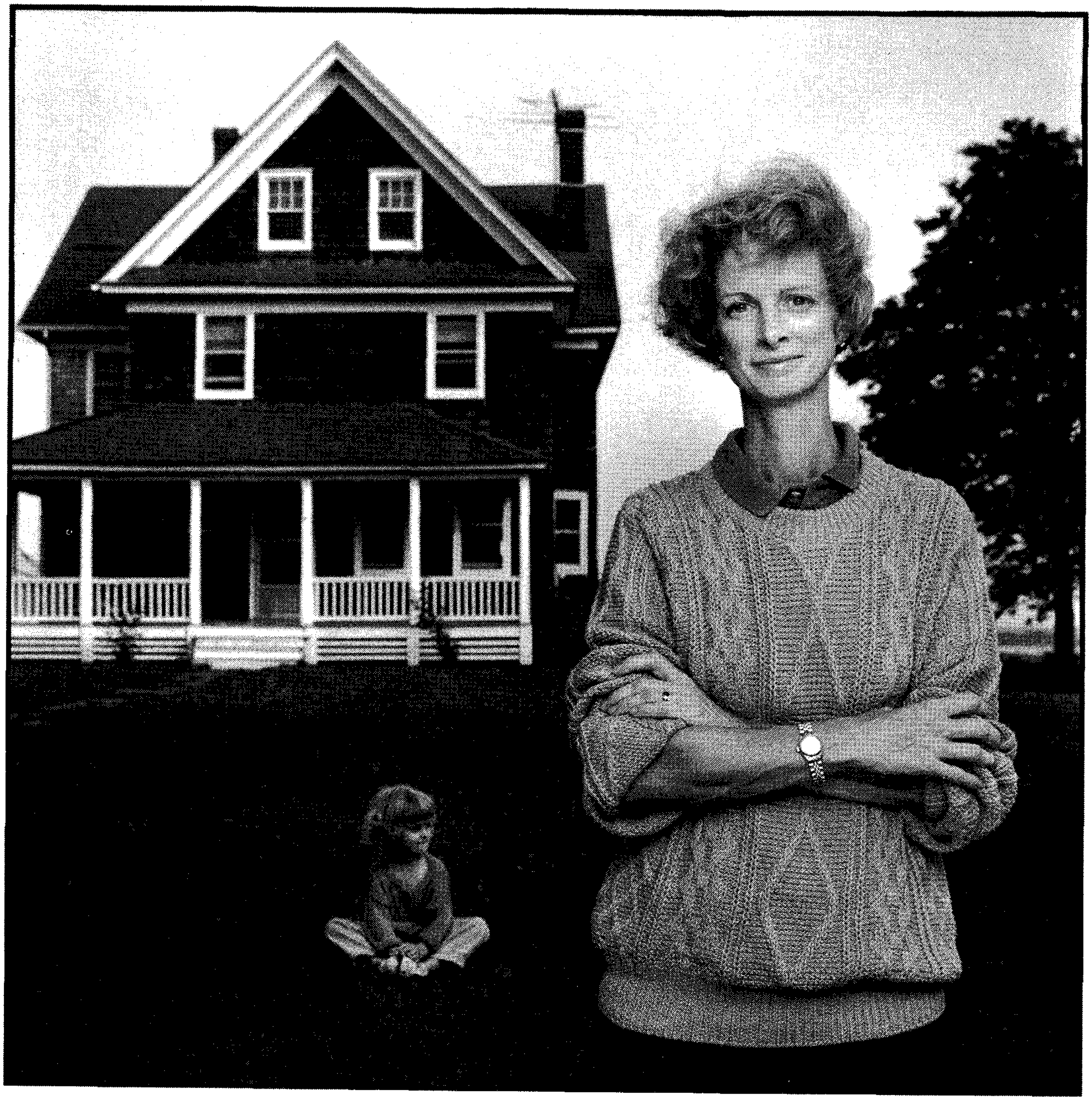
"Ultimately, the checks and balances that the industry has used to keep itself clean are breaking down," says Debra Goldstein, associate general counsel at Ogilvy & Mather. "We've been able to say to the government, 'Look, you don't need to heckle us.' Now that the deregulatory pendulum is swinging in Congress, more scrutiny seems likely."

Bob Zeller, vice-president and director of business affairs for television and radio

Photograph by Donal Holway.

THE NEW TRADITIONALIST.

A NEW KIND OF WOMAN WITH DEEP-ROOTED VALUES IS CHANGING THE WAY WE LIVE.



There's a rebirth in America.

There's a renewal, a reaffirmation of values, a return to quality and quality of life.

We have seen it approaching, we have felt it happening, it has begun to affect our lives.

And now, suddenly, it is upon us in full force.

To us it's a woman who has found her identity in herself, her home, her family. She is the contemporary woman whose values are rooted in tradition.

The quality of life she has chosen is the embodiment of everything that Good Housekeeping has stood for.

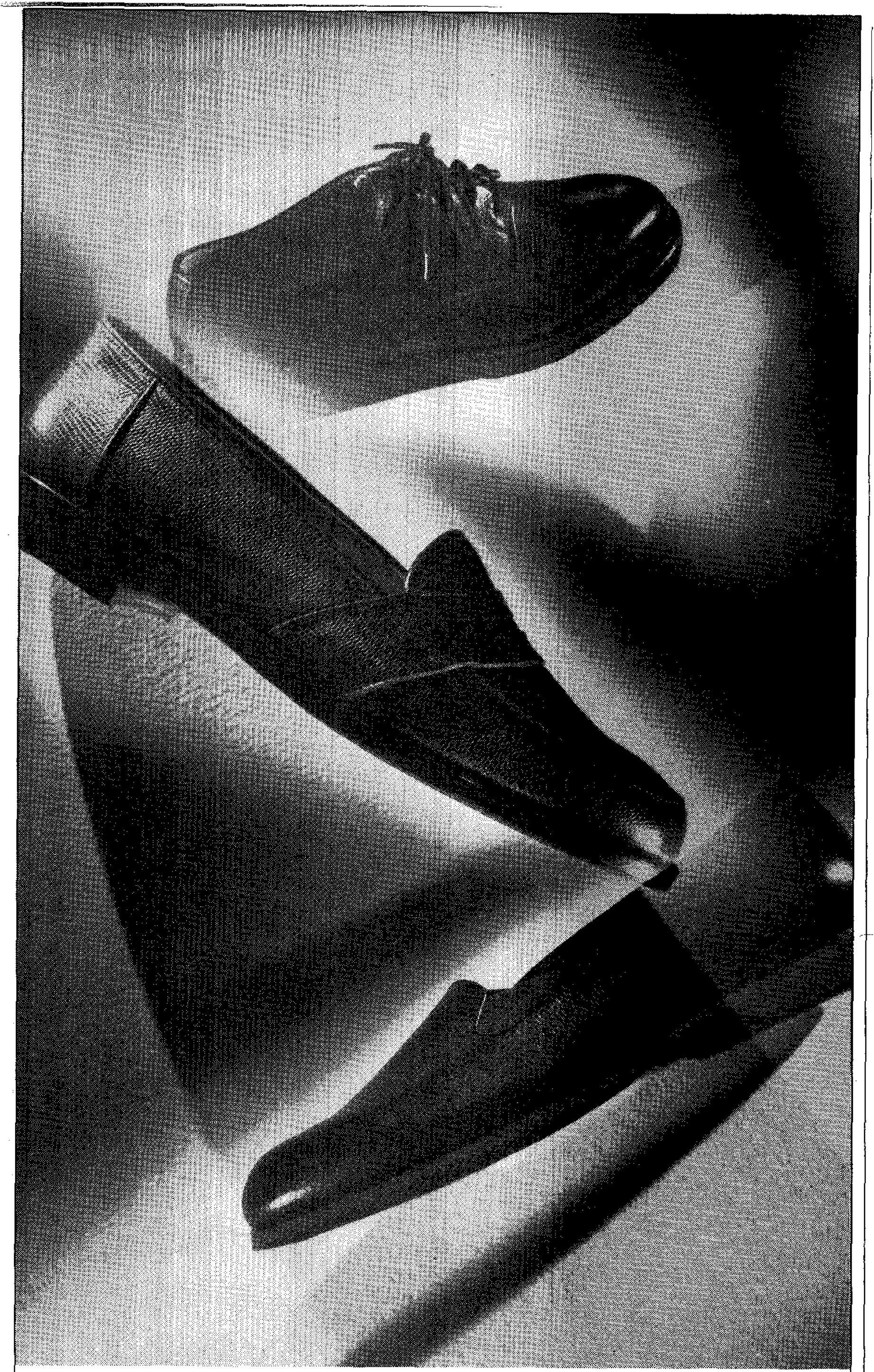
The values she is committed to are the values we have always represented — the Magazine, the Seal, the Institute.

Who else can speak to the New Traditionalist with that kind of authority and trust?

That's why there's never been a better time than now for Good Housekeeping.

AMERICA IS COMING HOME TO GOOD HOUSEKEEPING

A LIMITED WARRANTY TO CONSUMERS
★
Good Housekeeping
PROMISES
REPLACEMENT OR REFUND IF DEFECTIVE



TO BOOT®
NEW YORK

MADISON AVENUE AT 53–54 ST. 644-5661
BERGDORF GOODMAN ON THE PLAZA 872-8883
COLUMBUS AVENUE AT 72 ST. 724-8249

at Lintas: New York, Inc., says, "While we chafe, 'Why can't the networks get more modern?' the truth is they're a barrier against those who want to play fast and loose. I'm afraid greatly diminished staffs will cause advertisers to police each other like hawks and result in a blizzard of challenges, which, if the networks can't resolve them, will go to the National Advertising Division of the Better Business Bureau or to the courts—time-consuming and expensive processes."

Ironically, NBC originated its broadcast-standards department in 1934 after rumblings from Washington suggested that a regulatory unit might be established.

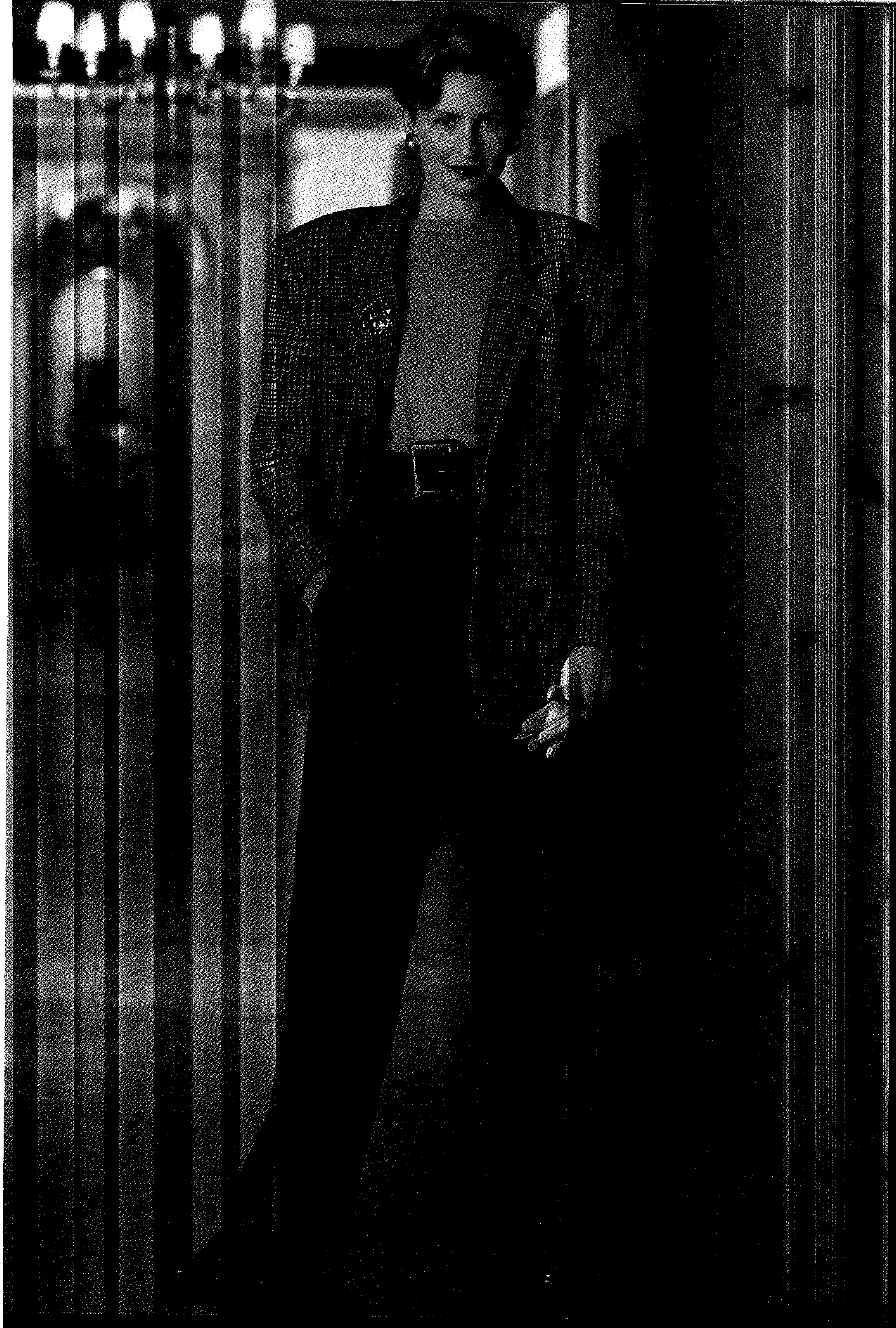
"Reducing the number of standards editors indicates that in chasing the buck, the network managements have treated the public interest far too casually," says Randy Lanchner, senior vice-president and general counsel at N. W. Ayer. "And if they're perceived as non-assiduous, government regulators could step in. This may toy with our self-regulation."

"In 1971, the advertising industry sold the federal government on the concept of the self-regulatory mechanism, which included the NAD," says Frank Mooney, director of business and legal affairs at Saatchi & Saatchi DFS Compton. "A few years later, we showed the Federal Trade Commission what we had accomplished. Up until 1982, the networks relied largely on the National Association of Broadcasters Standards and Practices Code, but that was rescinded after the courts ruled that part of it was in violation of antitrust laws. Now, I'm afraid, NBC's abdication could trigger renewed government intervention. The crux of the matter is, if we don't regulate, the government will do it for us."

Richard Pollet, general counsel at J. Walter Thompson, notes that currently, close to half the time of standards-department people is devoted to comparative challenges, such as Burger King's claims some years ago that its Whopper beat McDonald's Big Mac in taste tests and that Americans preferred broiled burgers to fried by a margin of three to one. "After McDonald's protested, the networks put our feet to the fire," recalls Pollet, whose agency created the Burger King campaign. "I can't imagine how a whittled-down staff could cope with dozens of cases like these."

In fact, last year each network had to deal with around 100 such claims. More than 50,000 spots were received in storyboard or script form and eventually resulted in some 20,000 finished ads. Editors consider claims—that a certain fuel delivers 22 miles per gallon or that one detergent cleans better than another—and then determine whether they can be substantiated.

"On occasion, the networks have acted as officious gatekeepers to the medium, in



◆

The

Colors

of Fall

by Ann Taylor Studio

Plaid wool jacket.

2-14. #1628. $178.

Made in U.S.A.

Olive wool

gaberdine pant;

also in navy.

2-14. #3075. $108.

Imported.

Available in all

stores or call

1-800-322-4411.

57th Street

Broadway at 69th Street

805 Third Avenue

Herald Center

575 Fifth Avenue

South Street Seaport

World Financial Center

AnnTaylor.

some cases unreasonably blocking scenes on the issue of taste," says Rosemary Nelson, a lawyer at Young & Rubicam. For example, until 1987, advertisers couldn't show live models in underwear on American television (they could in other countries), and contraceptives still can't be advertised on network TV. Cutbacks mean that taste barriers will fall faster—editors in standards departments will have to focus their attention on health, safety, and comparative claims instead.

"The so-called crotch shot of a woman in leotards prancing around a dance studio in a commercial for a depilatory that was rejected as indecent when it was submitted would now probably get by the censors and the public," says Nelson.

But the times have also changed. "We might see more cleavage because TV mirrors society, and society has grown increasingly sophisticated and is more prepared for adult material," adds Rick Gitter, vice-president for advertising standards at NBC. "We're seeing sexier executions in perfume and colognes, and spots for tampons and sanitary napkins that fifteen years ago were taboo are now running. Except for organized letter-writing, there have been substantially fewer complaints in the past few years," he says.

But increasing competition also makes the networks more willing to negotiate with advertisers. Although the networks have sold commercial slots briskly, their audiences have been drawn away by VCRs, cable programs, and new independent stations. From a high of more than 90 percent a decade ago, the number of homes tuned in to network television has fallen to below 70 percent today.

On the other hand, the networks recognize that consumers could balk at advertising they don't like. "For the most part, there aren't any indecent or objectionable commercials on network TV right now," says Allen Wildmon, associate director of the American Family Association, whose brother once argued that Playtex's Cross Your Heart ad featuring models in underwear would lead to sexual explicitness. "Advertisers are very aware of consumers' concerns—and their clout—so we're not overly worried if the networks cut back their censors," he adds. Phyllis Schlafly, president of Eagle Forum, says, "Running irresponsible spots would hurt sponsors, because they'll realize they're not effective."

The consensus is that with reduced network censorship, there's no carte blanche and there won't be any naked women dancing around cereal. Says JWT's Pollet, "Large national advertisers have well-developed legal staffs and other ethics committees to make sure the image a client wants to project doesn't offend. They're not sitting here rubbing their hands saying, 'Let's go for it.' " ■

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COLOR
YOUR WORLD
CLASSICAL.

Experience the fiery brilliance of full-length symphonies. A rainbow of beautiful sonatas, arias and tone poems on 96.3 WQXR.

At home. At work. In your car. Color your world WQXR. Quality classical music presented and programmed for New York's most discerning radio audience.

WQXR 96.3FM 1560 AM
The Classical Music Stations of The New York Times

"WHY I BOUGHT THE PLAZA"

"All of my life I have been asked, 'What is the great hotel of New York?'

In London, Paris, Rome and most other world-class cities, there is a single great hotel that can easily be pointed to as standing above the rest.

In New York City, the greatest city in the world, there has been no such hotel since The Plaza reigned supreme. Since then, there has not been that single, wonderful hotel that New Yorkers could point to with pride.

Although there are some fine hotels in New York, their service, room quality and location are a distant second to the world's best.

The Plaza is New York City's single best location and has the finest physical plant. There are no better rooms or suites anywhere in the world. The ballroom is said by all to be 'far and away the most beautiful room of its kind in New York City.'

The Plaza has everything it takes to be 'the great hotel of New York.' It has been designated a National Historic Landmark as well as a New York City Landmark. All of its rooms have been painstakingly restored; their original spacious dimensions and architectural details are now fully in place.

But having the best rooms and the best location is not good enough. When large public corporations are involved, the mystique and quality of management can disappear.

The Plaza will again be *the* place to be after theater. *The* hotel for afternoon tea, for big weddings, for wonderful restaurants. The Plaza will be *the* hotel in which royalty stays when in New York.

The Plaza will be, quite simply, *The Plaza.*

"I haven't purchased a building, I have purchased a masterpiece—the Mona Lisa.

For the first time in my life, I have knowingly made a deal which was not economic—for I can never justify the price I paid, no matter how successful The Plaza becomes. What I have done, however, is to give to New York City the opportunity to have a hotel which transcends all others! *The Plaza* will transcend all others! I am committed to making The Plaza New York's single great hotel, perhaps the greatest hotel in the world."

Donald J. Trump

The Cutting Edge/Michael Gross

PAGAN'S PROGRESS

CULTURE CANNIBAL

MALCOLM MCLAREN, 42, MADE A CAREER of a prolonged problem adolescence. In the seventies, this cultural magpie combined pop music, fashion, and politics with old-fashioned buccaneering capitalism for his greatest creation: the Sex Pistols. Now, a decade later, it must be awful for him that he may be better known as Lauren Hutton's consort.

MALCOLM MCLAREN: *Is pop's bad boy growing up?*

That should soon change. "Impresario: Malcolm McLaren and the British New Wave," an exhibition of pop artifacts created under his aegis, opens September 16 at the New Museum of Contemporary Art. Ironically, this portrait of the send-up artist as a young man coincides with McLaren's declaration that he's finally growing up.

The show's catalogue describes the Briton as a "former art student, fashion designer, band manager, songwriter, singer, record and film producer, tastemaker and irrepressible litigant." After four years of creative stagnation in Hollywood, McLaren hopes the exhibition will re-energize his career.

He has completed the libretto for a future Broadway staging of his 1984 hip-hopera, *Fans,* which will be directed and choreographed by Tommy Tune. He has also finished a new record, and its "Strauss meets house" sound, crossbreeding waltzes with dance music, provides the sonic subtext of a film project he's developing for—his voice drops to a whisper—"Steven Spielberg. Can't say more; my lips are sealed."

A veteran of Vietnam-war protests and art-school happenings, McLaren first made a mark on fashion in seventies London, selling recycled fifties clothes in a shop on the Kings Road called Let It Rock. Over the years, the store was renamed several times to reflect changing fashion concepts (Sex, Seditionaries) and offered items like T-shirts decorated with chicken bones or porno drawings, latexwear, bondage trousers, and a jumble of pirate, Indian, and ethnic-hobo clothes. But McLaren wasn't just a shopkeeper. His ideas propelled a design partnership with his longtime companion, Vivienne Westwood.

"I never do *anything* on my own," he says. Westwood "had an incredible sense of craft. Unlike us London guys—we're all mouth and no trousers—she'd get the thing done." Today, on her own, Westwood remains influential, operating out of the same store, now called World's End.

McLaren had ideas about music, too. He popularized punk with his Pistols and gave Boy George his first singing job with another band, Bow Wow Wow, which was led by a fourteen-year-old singer named Annabella. In the manuscript of his biography *The Wicked Ways of Malcolm McLaren* (to be published by Harper & Row), Craig Bromberg describes how Annabella proved too demure for McLaren, despite having agreed to pose nude for an album sleeve. After this pop pedophilia, McLaren turned to musical piracy. With his solo albums, which mixed South Bronx hip-hop with ethnic folk music—and opera with rap music—he evolved from a manager into a star.

But all along, McLaren's real "art" was merchandised provocation. He described his technique with the slogan "cash from chaos," and he still stirs controversy. Biographer Bromberg paints him as a lying, amoral exploiter. But Paul Taylor, the guest curator of the New Museum's exhibit, praises precisely what Bromberg condemns, comparing McLaren to Diaghilev and Warhol and proposing him as a symbol of the demystification of art through appropriation. "He was a peddler of people and ideas," Taylor writes in the catalogue, "an incendiary ideas-man who created a tidal wave of bad feelings, misspent cash and stunned publicity."

But in the mid-eighties, icons of irresponsibility fell out of tune with the times. In 1984, McLaren left Westwood, making a public mess of the end of their affairs. Meanwhile, Sid Vicious, the Sex Pistol who knifed his girlfriend and overdosed on heroin while out on bail, was being recycled as a lesson in punk pointlessness. And in 1987, McLaren lost a lawsuit that had been filed nine years earlier by singer Johnny Rotten (né Lydon) over the band's name and profits.

Today, McLaren can still transform an interview into a whirl of flailing arms, throbbing veins, and mutating personalities. (It's surprising he didn't get further in Hollywood.) He weaves tales of abandoned films—*Heavy Metal Surfing Nazis,* for example—and segues into denying charges that he exploited anyone.

"Sid didn't do so well, obviously," he allows. "But as for the rest, they all seem to be doing pretty good. I gave Vivienne a world she never thought was possible." These days, a new Malcolm even admits that he was "insensitive" to Westwood, who is also the mother of his son. "Vivienne was desperate, rightly so, to prove to herself that she wasn't living in my shadow and designing in my shadow," he says. "I can't even open a door. She was in the workroom every day. I wasn't."

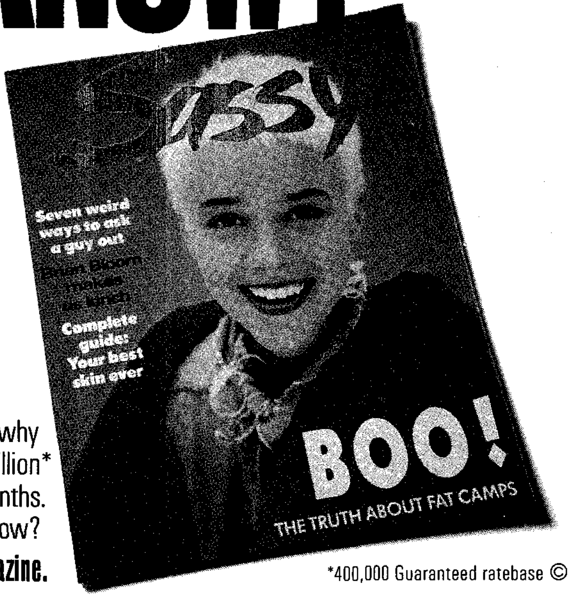
Still, the bad old Malcolm re-emerges. Without the social context he provided, he says, Westwood's clothes became "too much about fashion and not enough about the scene." Even as he pays tribute to his old friend, he mocks her with lines he's memorized from her interviews.

McLaren's story of meeting Lauren Hutton is just as well honed. He tells it to explain what he's done since 1984. He drifted to Hollywood, which appealed to him, he says, as "one huge transient hotel" where "everything is fiction." One night, as he and friends were leaving Mortons restaurant, a limousine dropped off the model, who demanded to meet the infamous Malcolm McLaren.

"I was intrigued," he says. "She ain't exactly unattractive and she has a lot of personality and I sort of . . . uh . . . decided to fall in love. That was as good a ca-

Photograph by Michael Halsband.

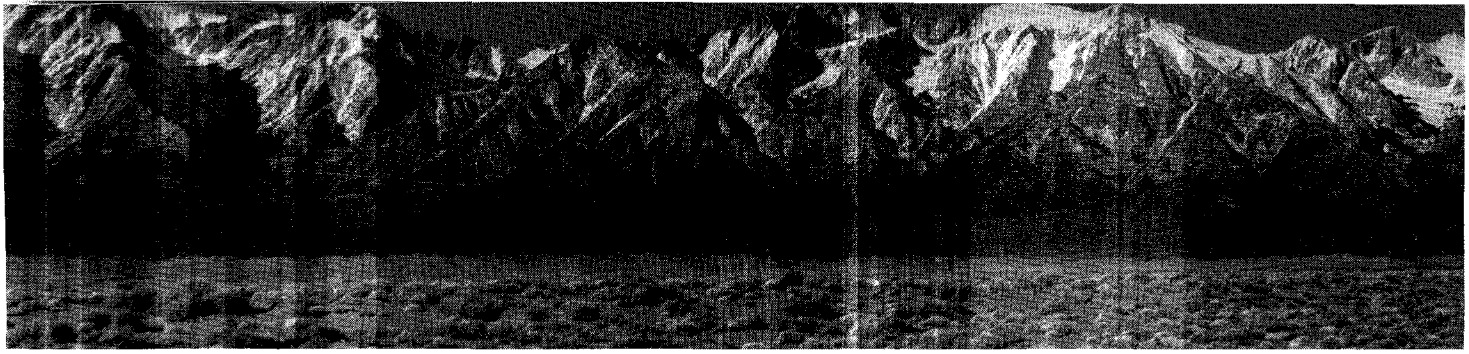
TO REACH MORE TEENAGERS, YOU HAVE TO LIKE TOTALLY TALK LIKE THEY DO AND STUFF, YA KNOW?


Sassy
Seven weird ways to ask a guy out
Complete guide: Your best skin ever
BOO!
THE TRUTH ABOUT FAT CAMPS

Maybe that's why
we've reached half a million*
readers in just six months.
Like that's amazing stuff. Ya know?

Sassy. The fastest-growing teenage magazine.

*400,000 Guaranteed ratebase ©1988 Matilda Publications, Inc.



SHOES THAT HELP YOU LIVE LONGER.

Several years before marketing gurus began hailing walking as the "exercise of the 80's," we at Rockport were committed to better understanding the benefits of walking as an exercise.

So when Rob Sweetgall, who lost several members of his family to heart disease, wanted to promote the health benefits of walking by traveling across America on foot, Rockport supported him.

Financially, so doctors could monitor the effect this incredible journey was having on the human body.

And with our walking shoes, so that our engineers could better understand the effect an 11,208 mile walk was having on our products.

But as dramatic as Rob Sweetgall's walk was, for us it was just another step in our on-going commitment.

In 1985, we formed the Rockport Walking Institute, the nation's first organization dedicated to research and education on walking.

Its effects have already been felt. In articles, seminars, walking clubs, and most important of all, in the Rockport Fitness Walking Test.™

Unlike most tests, the Rockport Fitnes Walking Test™ is the first designed fo people who are in great shape *and* people who aren't. Giving them a way get started on an exercise program tha they can live with for years to come.

But perhaps the nicest thing to remember about Rockport's commitment to walking is that it comes built into every pair of walking shoes we make.

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Consider the Rockport ProWalker, which one magazine called the "Mercedes-Benz of walking shoes."

It features innovations like a dual heel counter system for maximum support and a 3-laye innersole for maximum comfort. And little touches like high-density poron for extra cushioning in key stress points, a padded collar that cradles the achilles tendon and a seam construction that helps prevent blist ProWalker was the first shoe designed exclusively fo fitness walking. A it's still major strides ahead of anything on the market today.

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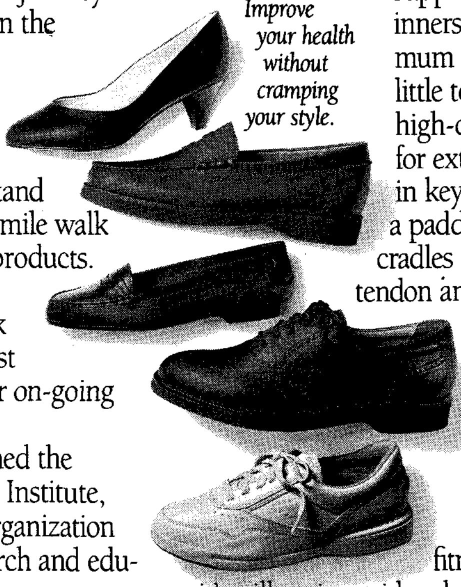

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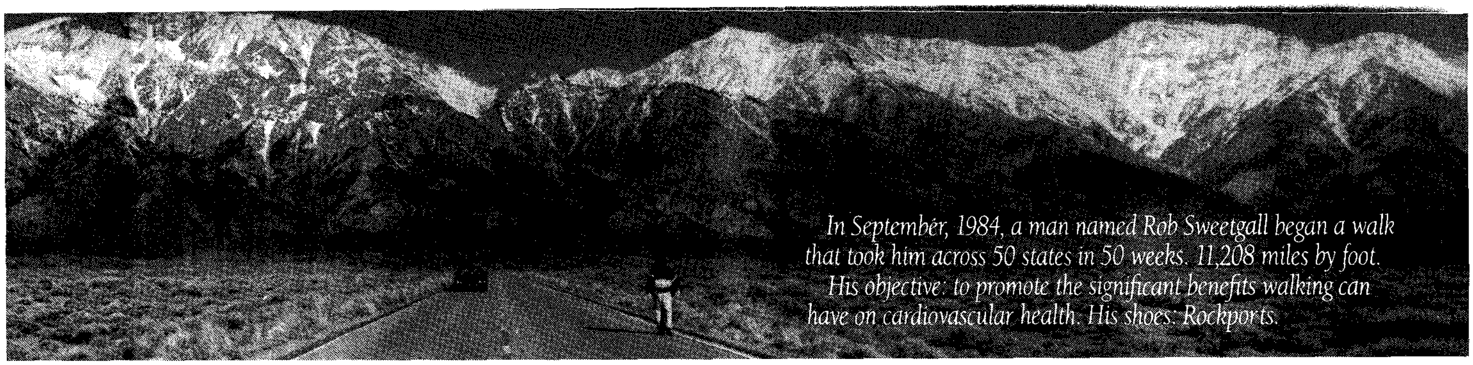
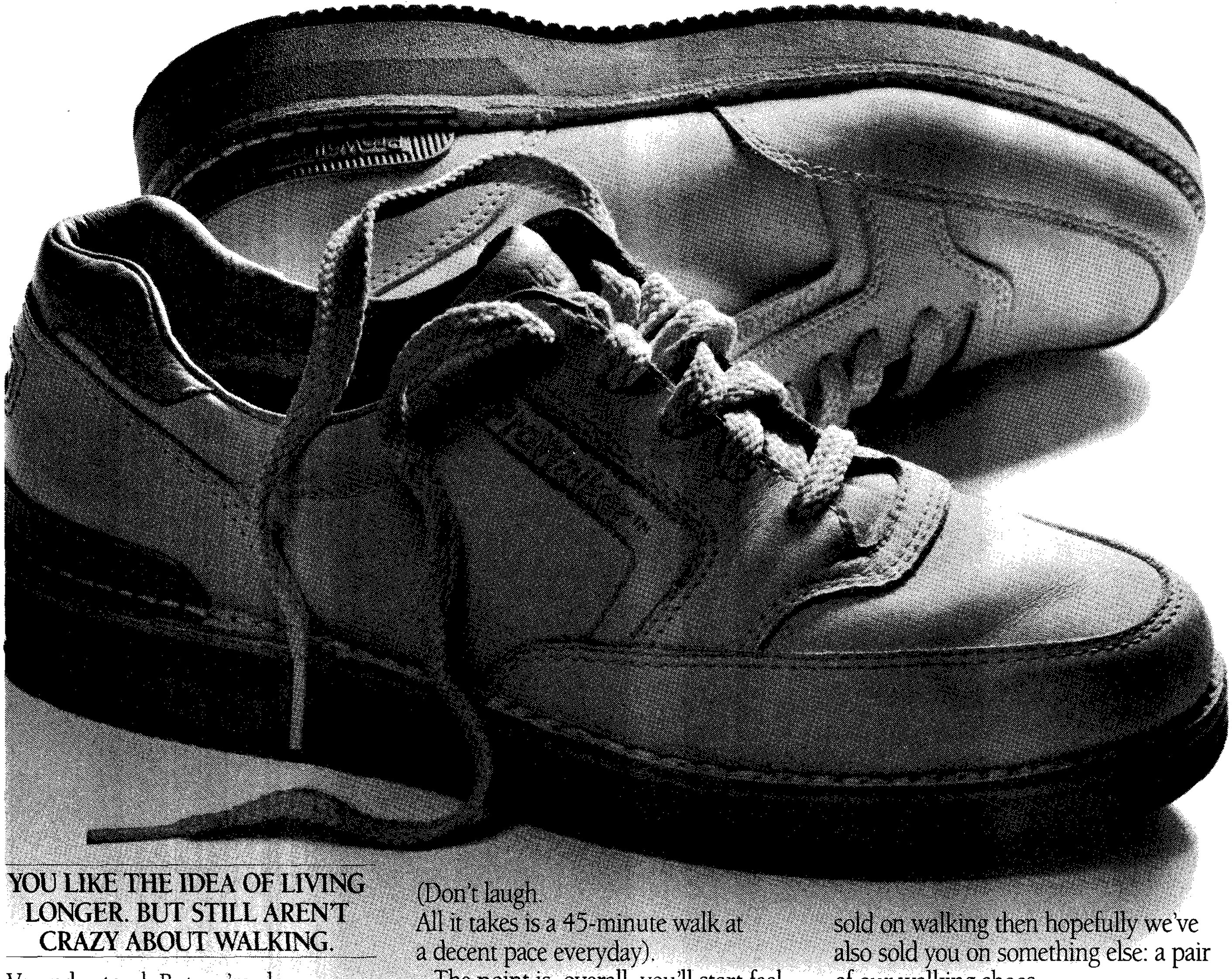


In September, 1984, a man named Rob Sweetgall began a walk that took him across 50 states in 50 weeks. 11,208 miles by foot. His objective: to promote the significant benefits walking can have on cardiovascular health. His shoes: Rockports.



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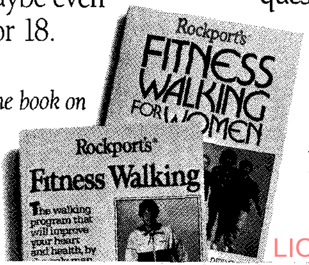
(Don't laugh. All it takes is a 45-minute walk at a decent pace everyday).

The point is, overall, you'll start feeling a whole lot better. As you discover what 55 million people have already discovered: walking is, as one cardiologist described, "the best exercise for conditioning for the vast majority of Americans."

The next step? If you have any questions, write us and we'll try and answer them. If you'd like a copy of the Rockport Fitness Walking Test, we'll send you one. If, however, you're already sold on walking then hopefully we've also sold you on something else: a pair of our walking shoes.

Short of a miracle drug being invented tomorrow, Rockports may well be the best way to start living a longer, healthier, and more enjoyable life today.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William Doyle GALLERIES®

FORTHCOMING AUCTIONS

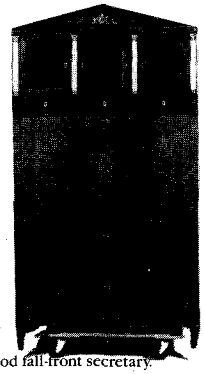
Wednesday, September 14 at 10 a.m.
Belle Epoque

For further information, contact Michael D. Meek

Tiffany Favrile glass and gilt metal lamp with woven shade, circa 1920.

Wednesday, September 28 at 10 a.m.
Fine English & Continental Furniture, Decorations and Paintings

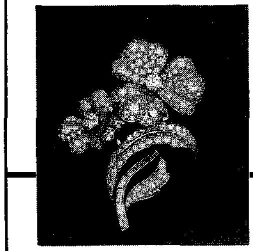
For further information, contact Brian Smith or Alison Wheeler



Biedermeier fruitwood fall-front secretary.

Wednesday, October 5 at 10 a.m and 2 p.m.
Important Estate Jewelry

For further information, contact Joanna Bobrowicz



Platinum and diamond flower brooch. Length 2¼ inches.

Wednesday, October 5 at 7 p.m.
American Paintings
For further information, contact Elaine Banks

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reer as any." McLaren also decided to distance himself from his past.

"You were an instigator," he says, referring to himself in the second person, "never an architect. You did everything for effect. You have a duty to keep the fires burning, but these days, nobody wants to light fires." Briefly, a shadow dulls his twinkly blue-gray eyes. "After a while, it becomes a bit tiring."

ISSEY DIZZY?

JUN KANAI HAS JUST GOT OFF THE PHONE with Issey Miyake. "He said he is dizzy from so many projects," she reports, "but of course, he thought of them all."

ISSEY MIYAKE
PHOTOGRAPHS BY IRVING PENN

One artist's view of another.

She is in his new boutique (992 Madison Avenue, at 77th Street), where Miyake's inventive and exquisitely crafted designs are hung on gently sloping suspension-bridge cables, one with men's styles, one with women's. Equally stunning displays will be mounted when Miyake becomes the first contemporary fashion designer honored with a solo exhibition at the Musée des Arts Décoratifs, in Paris. His show will run from October 5 through December 31 in the museum's 6,000-square-foot gallery.

Eighty mannequins sculpted from steel wire and murmuring a soundtrack of blended whispers (from specially designed speakers) will stand on an Astroturf-covered floor (as "performers") or sit in bleachers (as "spectators"). For Miyake, the figures express the call and response between designer and wearer.

Those who can't go to Paris can get a taste of the exhibit in *Issey Miyake: Photographs by Irving Penn* (New York Graphic Society, $40), to be published next month. Sumptuously printed, it is the photographer's first book-length study of a single designer.

"Clothes are so boring to talk about," says Miyake. Yet his silent dialogue with fabric and fashion communicates volumes.

FOR THE BIRDS

ROBERT COMSTOCK RECENTLY SHOWED his rugged spring-fashion collection for men at the Designers' Collective trade show. From Boise, Idaho, he is a descendant of the family that discovered the Comstock Lode, the largest silver deposit in North America.

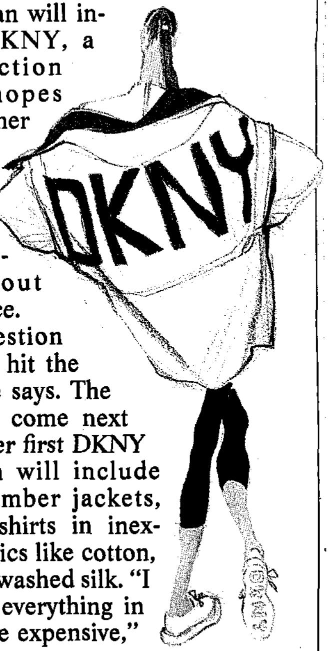
Comstock started out in 1976, making leather jackets, and expanded into "collections based on things I loved most"—steelhead fishing, pheasant hunting, white-water rafting, and cross-country skiing. Then, in 1986, he got involved with local Zuni, Hopi, and Navaho communities. Comstock helped form the Organization for Native American Entrepreneurs—"not something I could do for three weeks and go on to the next thing," he says. And he created a beaded label, produced on the reservations, for his jeans line. Every pair sold sends $10 to fight what Comstock calls "the utter sadness" of reservation life.

Comstock also raises funds (with T-shirts emblazoned with falcon faces) for the World Center for Birds of Prey, a group that works to save eagles, falcons, and other birds from extinction. After seeing his clothes, visitors at the Collective were ushered into a side room and introduced to Ray Charles, a captive, visually impaired peregrine falcon.

"That is true design," Comstock said of the bird. And what did Ray Charles think of the fashion flock? In a ruffle of feathers, his comment hit the carpet.

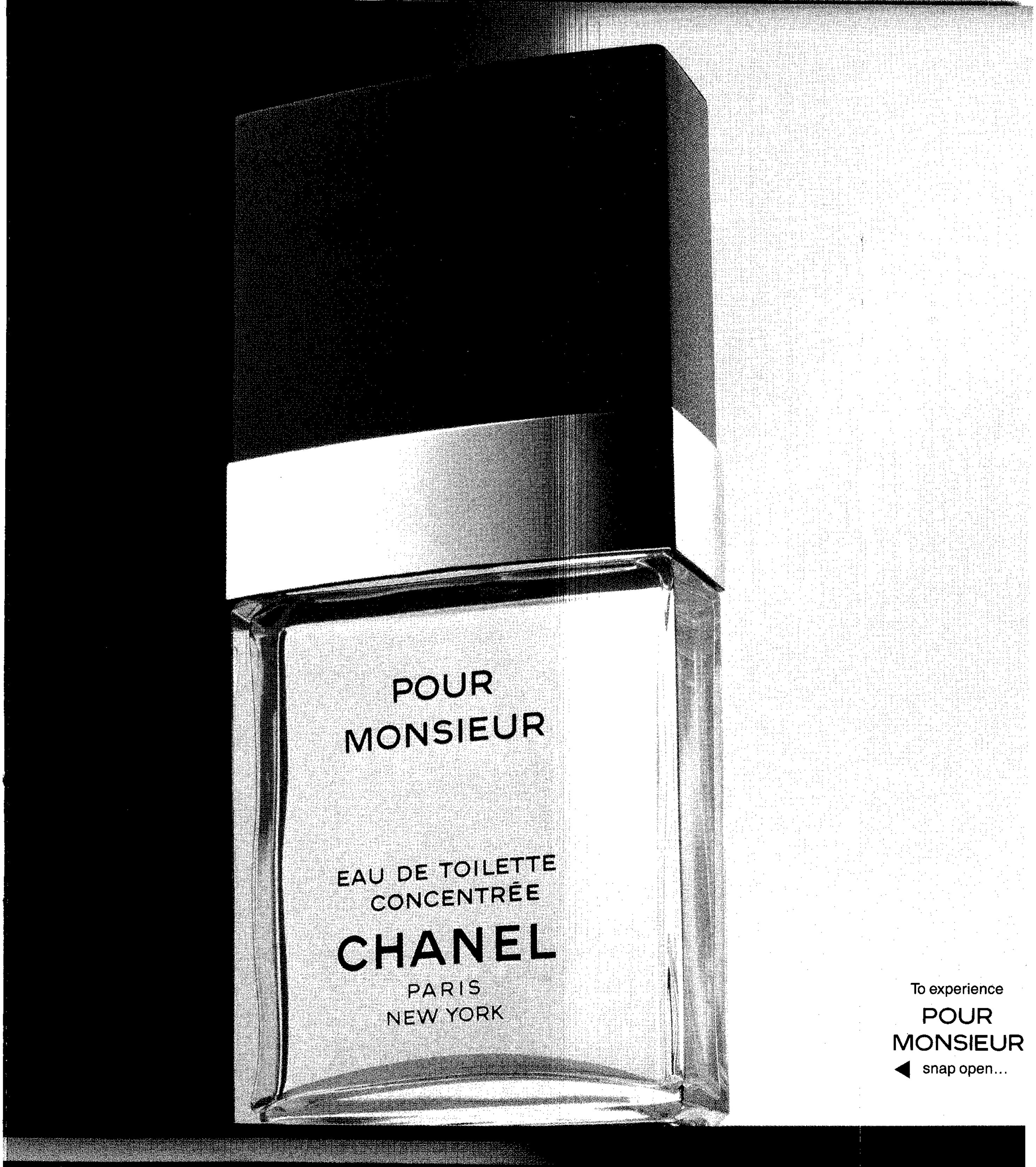
LOWER-COST KARAN

DONNA KARAN HAS BEEN BEST KNOWN for her very expensive, luxurious designs for high-powered career women. This month, Karan will introduce DKNY, a new collection that she hopes will bring her quintessential city style to many more women—at about half the price.



"The question was how to hit the streets," she says. The answer will come next spring, in her first DKNY line, which will include blazers, bomber jackets, and white shirts in inexpensive fabrics like cotton, denim, and washed silk. "I don't think everything in life has to be expensive," says Karan. ■

Photograph by ©1988 by Irving Penn, published by New York Graphic Society Books/Callaway Editions.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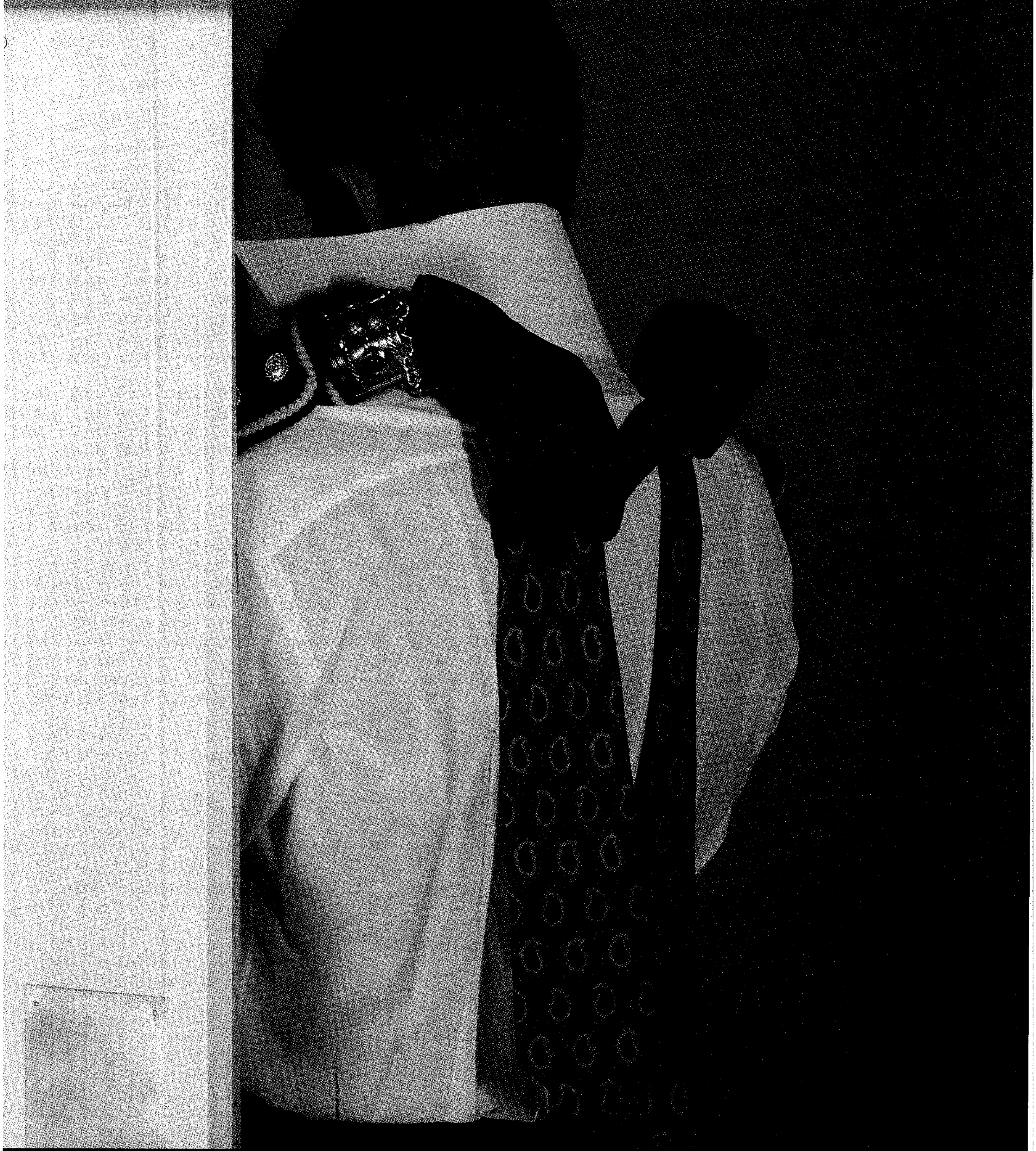

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The Bottom Line/John Crudele

THE ULTIMATE INSIDERS' GAME

UNCANNY PREDICTABILITY

Wednesday, August 24, 8:52 a.m. WILLIAM King, head stock trader at Nikko Securities, who has agreed to be my guide in an experiment in forecasting what the stock market will do over the very short term, is ready with his first prediction. When the market opens in 38 minutes, he says, "they'll try to rally stocks. Try to get the Dow to 2,000 or 2,005, and see how it acts."

We are conducting this experiment to test the hypothesis that the market has become the ultimate insiders' game, moving with uncanny predictability whenever the pros want it to move. The experts who hold this theory believe that these days, the pros have more control of the market on an hour-to-hour basis than they've ever had before.

Why? Because, the theory goes, the stock market moves in predictable cycles—even during a single day. One theory says the market does well on Monday mornings. Cycles are more easily identifiable when outside interference is eliminated—and a major source of interference *has* been eliminated this summer as small and institutional investors have left the market and trading volume has sagged.

Are the experts right? Do stock prices really climb and fall simply because the pros think they should? We chose a trader who keeps one eye on the dollar and the other on the financial markets, asked him to predict the Dow's rise and fall over a two-day period, and monitored the trading after he'd made his forecasts. Here's how the experiment worked out.

King's prediction that the Dow will climb to between 2,000 and 2,005 shortly after the market opens on August 24 is rather bold—after all, the blue-chip index has fallen in each of the three previous sessions and has already lost 26 points this week. Also, stock prices have dropped overnight in both London and Tokyo—eliminating the momentum that Wall Street often gets from overseas.

King declares that the morning rally will be followed by a "sideways movement"—a period of little change in prices—that will last, he says, from 1:30 to 3 P.M. Then the Dow could be in trouble unless some news break helps it out.

The Dow, which has stumbled badly of late because of rising interest rates, starts the session at 1,989.33—and goes up. After eighteen minutes of trading, in fact, the market is 8.36 points higher, at 1,997.69. The prediction looks good.

By 10 A.M., the Dow has risen to 1,999.82. One minute later, it hits 2,000. By 10:07, King's prediction comes true—the Dow is at 2,005.69, for a gain of 16.36.

The rally loses steam at 10:23 A.M., and the Dow stops its ascent at about 2,008. King has underestimated how high the market will go in this early rally—but by just a tiny margin.

Over the next four hours—until around 2:30 P.M.—the Dow follows King's prediction: It moves sideways, staying within a half-dozen points of its 10:23 A.M. level. "When the market is being dominated by professional traders, there are certain rhythms," King explains. "The market stays in these patterns until exogenous factors come into play."

An outside factor comes into play Wednesday afternoon, ruining King's prediction that the market will run into problems. A rumor—which proves unfounded—that Senator Dan Quayle will be dropped as George Bush's running mate helps the market stage a late rally, and the Dow finishes the session at 2,026.67, a 37.34-point gain.

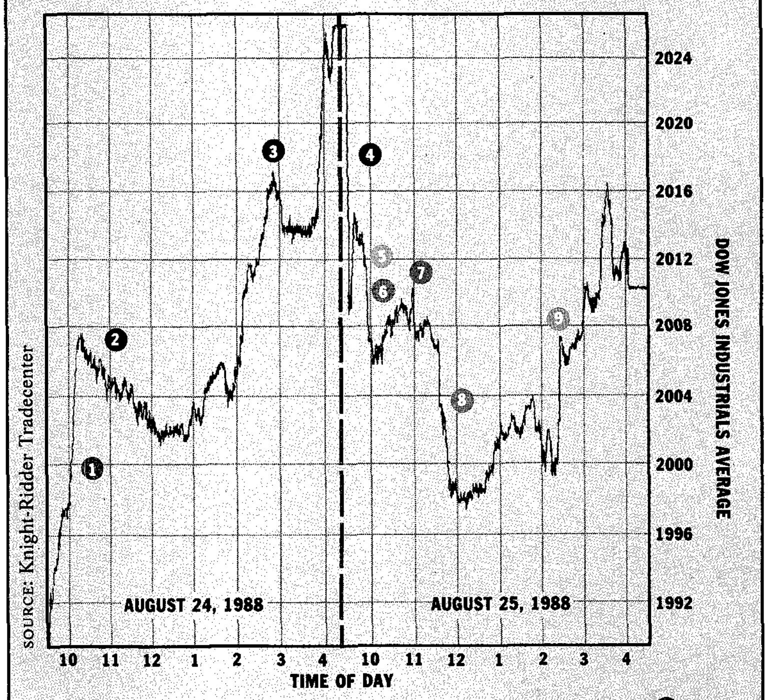
Thursday, August 25. It's easy to predict what will happen when stocks open for trading today. Overnight, the West German Bundesbank and several other European central banks have raised their interest rates. It is obvious that the stock market is in for a rough day; the only question is "How far down will stocks go?"

"They will get killed—sizeola," says King at 8:45 A.M. Sitting in front of a row of computers in his World Financial Center office, King sees that bond prices are already down sharply, that stocks have tumbled in London and dropped moderately in Tokyo, and that the crucial Fed-funds rate—a harbinger of interest rates to come—is way up at 8¼ percent.

At 9 A.M., King defines "sizeola": It's a 16- to 20-point drop in the Dow at the start of trading. He also predicts that this will be followed by a rally attempt between 10 and 10:30 A.M., before traders throw in the towel and let stocks go down for about an hour.

They'll then try to stabilize prices at 11:30, he says; if that doesn't work, they'll try again at 12:30. Prices could stabilize or even rally from then until midafternoon, he adds, before they roll over

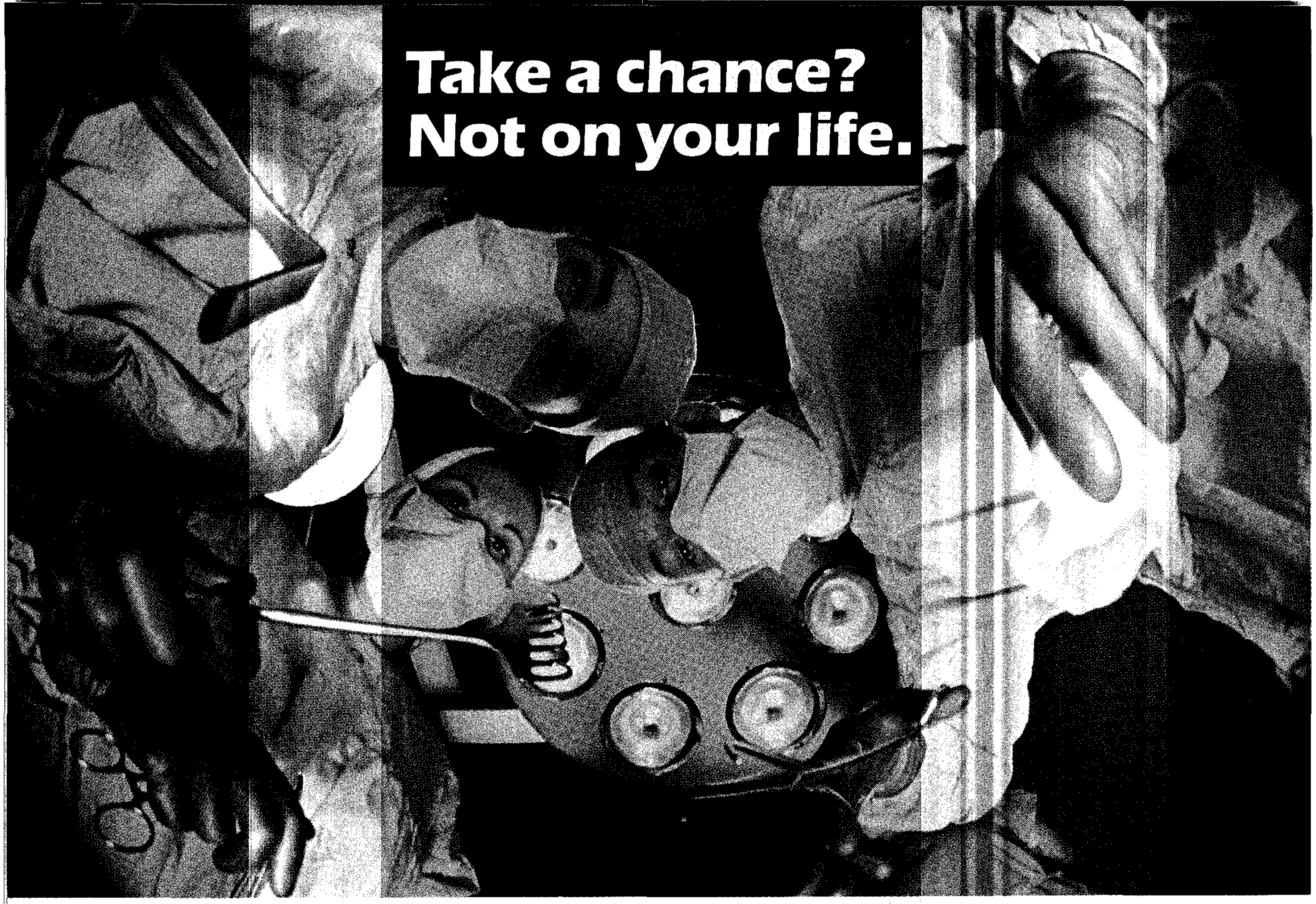
CLOSE CALLS



SOURCE: Knight-Ridder Tradecenter

Here's how William King's predictions compared with the Dow's performance: ❶ *Market rallies to 2,008, only 3 points above the forecast;* ❷ *market moves sideways, as predicted, though sooner than expected;* ❸ *a wrong call—the market goes up, not down, because of a political rumor;* ❹ *as predicted, market drops sharply;* ⑤ *market rallies, though about fifteen minutes earlier than the forecast;* ⑥ *as expected, rally fails;* ❼ *traders stabilize prices, but about an hour earlier than the forecast;* ⑧ *prices decline, as expected, but about two and a half hours early;* ⑨ *wrong call—after declining earlier in afternoon, stocks start recovering.*

Take a chance? Not on your life.



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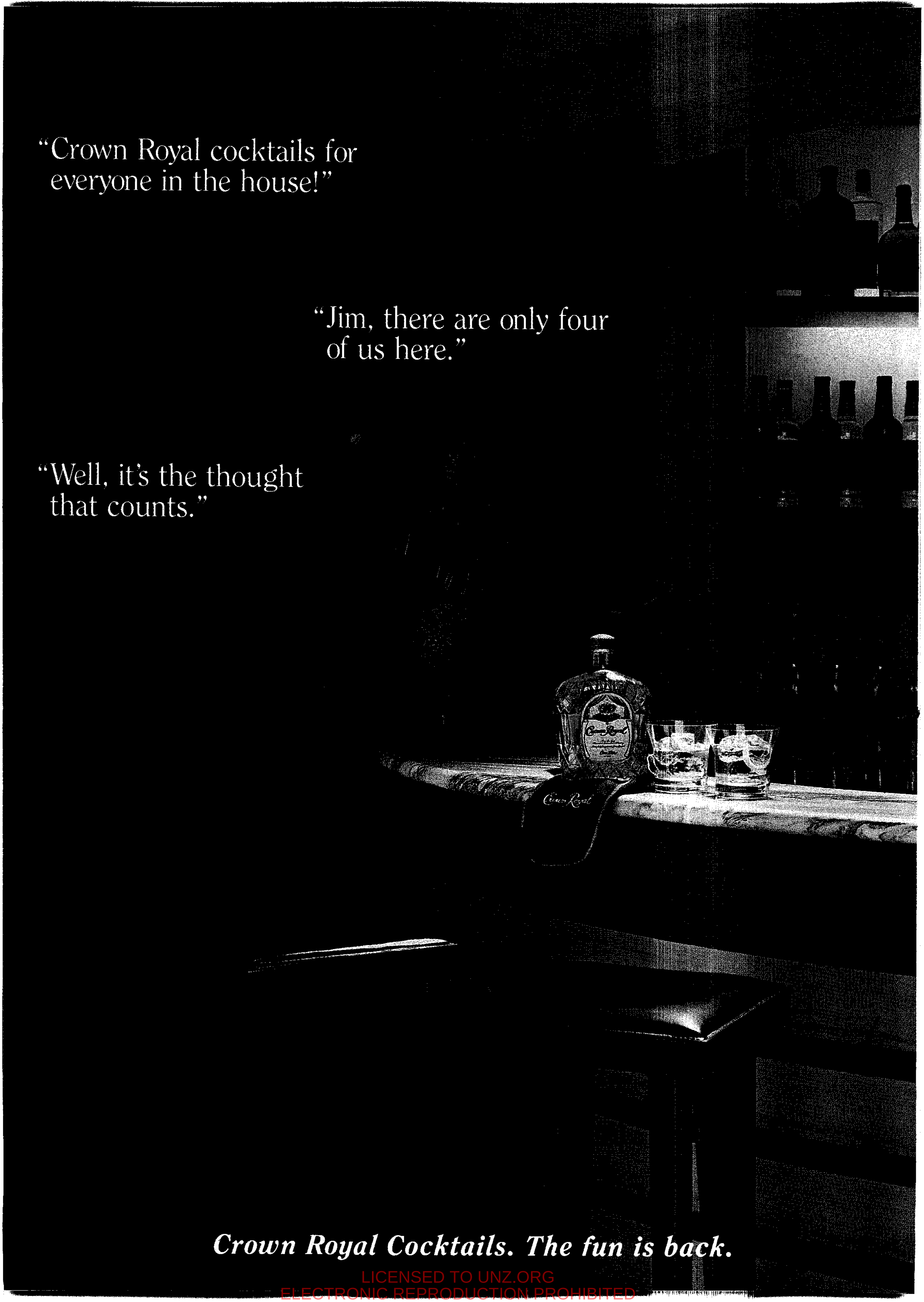
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again from 2:30 or 3 until the 4 P.M. closing bell.

So how close does he come? Pretty close on the Dow's direction, although the market moves a bit more quickly than he anticipated. After eight minutes of trading, the Dow is down 18.50 points. Then it rallies and after fifteen minutes is down for the day only 11.56 points.

The towel is thrown in a bit earlier than scheduled. Stocks start to fall again at 10 A.M. and continue to decline for half an hour; traders then try to stabilize prices a little earlier than anticipated.

Then, at around noon—two and a half hours ahead of time—prices do roll over, dropping to 1,998.4 at 12:07 P.M. If the day had ended here, King would have called the pattern correctly.

For the second straight day, however, the late afternoon throws our experiment a curve. Instead of rolling over, stock prices actually stage a choppy, halfhearted rally around 2:30 that allows the Dow to finish at 2,010.85, with just a 15.82-point loss.

How'd King do? His predictions about the market's performance from morning through early afternoon were nearly perfect, but he wasn't so good at guessing the late-afternoon performance. That's sort of like knowing the score of a football game through the third quarter and betting on the final results.

OPPORTUNITY KNOCKS

THE BAD NEWS THIS SUMMER: INFECTIOUS waste kept washing onto East Coast beaches. The good news (for capitalists): Someone will make a bundle of money because of the problem.

Ken Leung, an analyst with Smith Barney, believes that revenues for companies that dispose of infectious wastes could more than double—to $1 billion—within a year. "All the waste on the beaches is spurring states to consider regulations—in the absence of federal regulations," Leung says. "That, in turn, will expand the size of the business."

Not too long ago, only 15 percent of all medical waste was labeled infectious; but now, since the advent of AIDS, hospital workers are dumping 50 percent of all medical waste into the HAZARDOUS bin.

Leung thinks the revenue bonanza will be shared by Browning-Ferris Industries; the privately held Decom, in Montreal; Medigen; Waste Management; and Medex, a unit of Atwood Industries.

SECOND THOUGHTS

YOUR FIANCÉE WON'T SIGN A PRENUPTIAL agreement? Well, marry her anyway and then go for one of those newfangled postnuptial agreements.

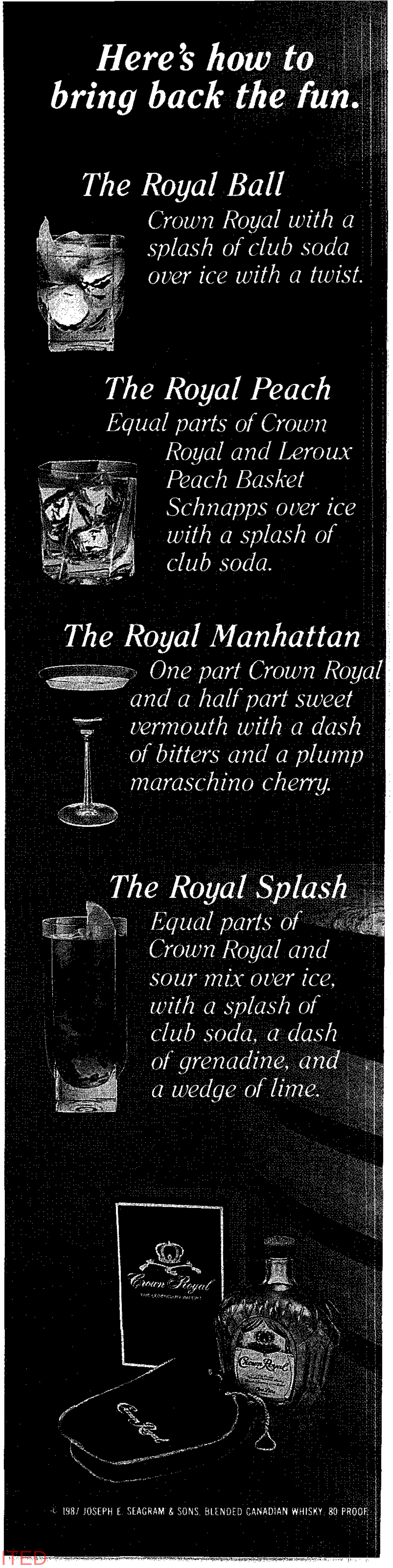
Peter Bronstein, a well-known divorce lawyer whose clients include Mercedes Kellogg and actor Cliff Robertson, says postnuptial agreements are the latest vogue. Eight of his well-to-do clients have signed them this year—up from just a couple the year before.

Postnuptial agreements, says Bronstein, are handy if there wasn't a financial arrangement before the knot was tied and "if the marriage is so-so and you're worried there might be a divorce." In most states, a couple that divorces will split up only the property accumulated during the marriage. If one spouse came into the marriage very wealthy and accumulated little before the divorce, the other spouse could get zilch; he or she would be entitled to, at most, one half of the assets accumulated during the marriage—and one half of nothing equals nothing.

A postnuptial agreement helps the wealthier spouse avoid a messy court proceeding. But why would someone sign such an agreement if he or she wouldn't sign before the wedding? "People think prenuptials will interfere with romance," Bronstein says. "Now they're worried about money, where before [the wedding] they didn't think they could be."

THE RUNOFF

AN INVESTOR GROUP OFFERED TO ACquire Bally Manufacturing's casino operations a couple of weeks ago, according to a Wall Street source. Bally's management, which has its heart set on a restructuring of its own, didn't say no to the offer but didn't say yes either. It just told the investor group to be patient.... Drexel Burnham Lambert and Donaldson, Lufkin & Jenrette hit the jackpot in the recent Republic Health Corporation restructuring. The two firms shared the bulk of $22 million in fees paid by Republic Health—which, incidentally, had only $55 million in cash flow during the first half of the current fiscal year.... There's a credible rumor that Revlon's Ronald Perelman is trying to sell his 14.9 percent stake in TW Services. But don't believe the rumor that says he's accumulating stock in Kimberly-Clark and/or American Cyanamid....Merrill Lynch says corporations are paying more interest on debt now than any time in the past, except a brief period in 1974 and 1982....Fears of layoffs and other cutbacks are starting to sweep Wall Street. One rumor says Merrill Lynch is planning to trim 12 percent of its work force. Merrill issues a "firm" denial; others at the company say the 1989 budget will be set by mid-September and they wouldn't be surprised at cuts. ■



Here's how to bring back the fun.

The Royal Ball

Crown Royal with a splash of club soda over ice with a twist.

The Royal Peach

Equal parts of Crown Royal and Leroux Peach Basket Schnapps over ice with a splash of club soda.

The Royal Manhattan

One part Crown Royal and a half part sweet vermouth with a dash of bitters and a plump maraschino cherry.

The Royal Splash

Equal parts of Crown Royal and sour mix over ice, with a splash of club soda, a dash of grenadine, and a wedge of lime.

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FAST TRACK

EDITED BY DANIEL SHAW

NIGHTLIFE

Felt Forum

"In the twenties, there were several hundred pool halls in New York City," says Paul Longo. "Today—look in the Yellow Pages—there are only a handful."

The Billiard Club.

And now there's one more. Longo and his partners have opened the Billiard Club at 220 West 19th Street. With its soaring columns, sophisticated lighting, and superb sound system (the speakers are shaped like eight balls), the place could pass for a restaurant or nightclub—except for its 33 regulation pool tables.

"We felt there was a demand for a pool hall that had some class," says Longo, 33. He and his partners wanted a spot between Wall Street and midtown where executives would feel comfortable bringing clients.

Since pool halls often attract a seedy clientele, "most of the landlords did not want to have us," says partner Barry Rennert. "They had the wrong idea of what we were going to do."

The 11,000-square-foot former warehouse they found has been transformed by architect Nadine Chin into a bi-level clubhouse. There's a bar where players can get espresso and pastries and, in a few weeks, sandwiches (no alcohol is served). The tables, which rent for $10 an hour, are filled most nights until about 2 A.M., and the owners hope eventually to stay open 24 hours a day.

On a recent night, four stylish women played what may have been the longest game of eight ball in history. But the club hopes to turn neophytes into regulars and has arranged for a pro to give lessons later this month.

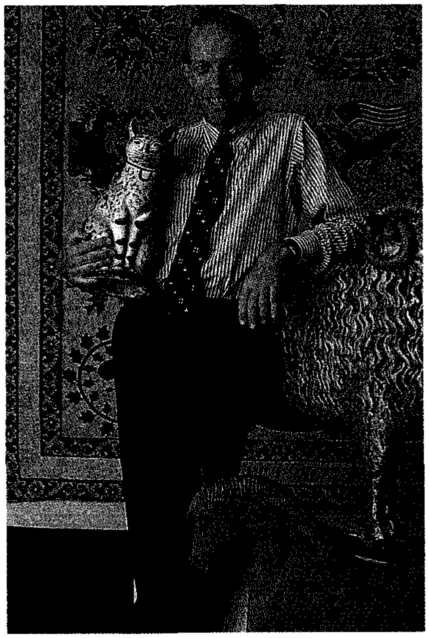
"This is a *relaxed* scene," says Chin. "It's a new image for pool." ROSINA RUBIN

BRIEF LIVES

FRANK'S PLACE

"There is a popular misconception that folk art is any stuff that's old, cute, or primitive," says Frank Miele, director of the Hirschl & Adler Folk gallery. "But the criterion for me is that an object has to be aesthetically appealing—that is, art."

These days, Miele's taste in art has become very expensive. That's why the first show at his sixteen-month-old gallery, "Masterpieces of American Folk Art," featured works that had fetched extraordinary prices, including a $121,000 weather vane, a $203,500 painted clock, and a $176,000 Baltimore-album quilt. Hirschl & Adler Folk had bought the quilt in January 1987 at Sotheby's and resold it (for a profit) to a collector a few hours later.



Frank Miele: Folk-art aficionado.

Miele, who collaborated with the Museum of American Folk Art on two of the gallery's exhibits, has curated shows on Adirondack art, Windsor chairs, and jacquard coverlets. By selling work ranging in price from under $1,000 to more than $300,000, the Madison Avenue gallery attracts all types of collectors. "We're paying our bills," he says.

The son of a bakery salesman, Miele, 49, who grew up in Belleville, New Jersey, has a law degree from Notre Dame. He became hooked on folk art after seeing the Whitney's 1969 landmark naïve-painting show (when prices began to skyrocket). He started collecting folk art seventeen years ago, when he bought a pair of portraits by Ammi Phillips from Hirschl & Adler Galleries and met one of its owners, Stuart Feld, who's now his partner in the folk gallery. "Discovering this art was like falling in love," Miele recalls. "Something just happens."

In October 1986, he asked Feld about working together. Two months later, they formed a partnership and the new gallery. Last year, Miele resigned his partnership in a New Jersey law firm to open Hirschl & Adler Folk.

"It was like being on a roller coaster," he says about the months before the opening. "You remember going up but forget coming down."

This week, the gallery's second full season opens with "They Worked in Ink," the first show, Miele claims, to focus on calligraphic drawings as works of art rather than craft.

"It's exhilarating and intimidating," he says of his "mission" to have folk art recognized as mainstream American art. "But it's more interesting to be making your own footsteps than following someone else's." BARBARA KEVLES

Photographs: left, ©1988 by Frederick Charles; right, Nina Barnett. Illustration by Guy Billout.

DIPLOMATIC POUCH

THE SOUNDS OF SALZBURG

SALZBURG MEANS MOZART AND VON KARAJAN TO SOME, Julie Andrews and all those von Trapps to others. But for many, it's simply parties, parties, and more parties.

It's festival time, and Salzburg is teeming with people. In the Altstadt, where Baroque churches seem to touch the mountains and huge horse fountains sparkle invitingly, cars are forbidden. There are sunburned tourists carrying cameras, young musicians carrying violin cases, and horse-drawn fiacres carrying Japanese culture vultures. And the Germans, Italians, and French are afoot.

Carol Vaness in La Clemenza di Tito.

As much as this city needs tourism, the natives are grumbling. The innkeepers complain that some of the travelers are "wurst tourists" (the type who don't frequent the restaurants but eat a sausage on the run). Locals moan that the ticket prices are out of reach, but they want only tickets in the seventh row for von Karajan. They say that hot tickets—those for the big stars (Jessye Norman, Abbado, von Karajan) and the new opera productions—are impossible to get, because the Japanese and Australians buy tickets for a week's worth of events six months in advance. It is easier to get tickets for modern music (what little there is of it), some church concerts and lesser plays, and operas without stars. Many feel that the festival caters to the visitor, that the sets are too expensive, and that there are too many costly rehearsals.

This year, the festival is running a deficit of about $10-million. There are only two new opera productions, and there are two days without any performances. The best opera tickets cost about $250—and can cost as much as three times that through a scalper. Some of the grumbling is justified: The sets *are* extremely lavish, and some of the directors *are* self-indulgent. The deficit may endanger future events such as church concerts, and their loss would be a tragedy. There is also much moaning about the decline—real or fancied—of quality. Still, this festival is unique because of the excellence of the music and the incredible diversity of the programs and settings.

Mozart's *La Clemenza di Tito* was the first opera, and it certainly looked expensive. It was performed in the second-largest and most spectacular of the three halls—the former stables of the archbishops who ruled Salzburg for 700 years. In this rock-hewn auditorium with carved, arcaded sides and a movable roof (open in good weather), it was hard to tell the set of imperial Rome from the natural and magnificent backdrop. This new and extravagant production, conducted by Riccardo Muti, surely would have pleased the profligate Nero. The luxurious costumes are bound to inspire a fashion victim to order another Lacroix, and filling the huge stage with milling "Romans" must be nearly as costly as maintaining a legion. I thoroughly enjoyed the spectacle, but the critics did not, finding the production too heavy and not in the spirit of Mozart, whom they think of as simpler and lighter.

Rossini's *La Cenerentola,* the other new production, fared much better with the critics, although it, too, looked expensive. It is the story of Cinderella without the fairy-tale aspects—no glass slipper, no good fairy, and a wicked stepfather instead of a stepmother. Conducted by Riccardo Chailly and performed in the smallest auditorium, it was a fast-paced, cleverly directed, magical production. A realistic storm scene was created by rear projection with trees bending under wind, rain, and lightning—even the prince's hat blew off.

EVERY SUMMER SINCE 1920, WHEN MAX REINHARDT founded the festival, Hugo von Hofmannsthal's *Jedermann,* the famous re-creation of a medieval play, has been performed here. The classic production is staged in a seventeenth-century square with the cathedral as a backdrop. The current Everyman is Klaus Maria Brandauer. In *Out of Africa,* he played a womanizing white hunter; here he plays an uncharitable, womanizing worshiper of Mammon—not a sympathetic part. And one that is difficult to perform on a bare stage with only a few, brilliantly used props. A laden banquet table appears out of nowhere, and Mammon, played by Rolf Hoppe, pops out of a

Klaus Maria Brandauer with Elisabeth Trissenaar in Jedermann; *von Karajan, with his wife and daughter, at his eightieth-birthday party.*

Photographs: top, Schaffler; bottom left, Weber; bottom right, Schaffler.

The well-dressed crowd.

large trunk filled with lucre. Dressed all in gold with gold makeup, he matches his treasure. He plays the part purposefully in a world-weary way, idly tossing up gold rubber balls while he taunts and laughs at Brandauer. The subject of this mystery play is no mystery to today's audiences: It's all about avarice, greed, and charity.

THE AUDIENCES ARE RESPECTFUL, enthusiastic, and partisan. They dress up for their favorite artists, always wearing black tie to the opera and occasionally to morning concerts. (I saw some dinner jackets at a Solti matinee.) There are no blue jeans here. Pavarotti was induced to sing five encores (hamming it up and milking the applause), although he was not in top form. But Pavarotti in any form is a treat. Still, there have been mounting complaints: One local critic insisted that von Karajan did not control the orchestra in *Don Giovanni,* even saying that he didn't move his hands enough. Does the pundit know that Richard Strauss claimed that he conducted with his eyes? The 80-year-old von Karajan, used to controversy in his dealings with the Berlin Philharmonic, long seemed invulnerable and impervious to the ongoing dispute about his power and powers. Despite his age and ill health, he firmly controlled who was singing and conducting. But suddenly, ten days ago, von Karajan resigned his power-wielding position, though he will continue to conduct. The struggle for the succession is on.

Haydn's *Mass in Time of War,* at the University Church, was spellbinding. In the large, domed gray-and-white Baroque masterpiece designed by Austria's great architect Fischer von Erlach, this emotionally charged, tumultuous work was performed by the Mozarteum Orchestra. It was so moving that I was disturbed by the roar of applause when it was over; I would have preferred a few moments of contemplative silence.

Silence and contemplation are more easily found in Salzburg's environs, a mixture of the modern and historic worlds. We've taken a small house in Anif, Salzburg's neighboring town, known throughout Austria as von Karajan country. (The move from Vienna reminded me of the British during the days of the Raj, moving to a hill station for the summer.) On a walk around our neighborhood, we discovered old-fashioned working farms with huge fields of ripening corn, hay being mowed, and apple and pear orchards. I wonder if these hard-working farmers ever travel the five miles to the fashionable world of musical spectacles?

Lake Fuschl, despite the hot weather, is almost deserted. Its blue-green water is clear and seductive. No motorboats are allowed. No jet skis can be heard. But electric punts can be rented. It's fun to hug the shore in one of these toy boats, brushing against trees and gazing up at the snowcapped mountains. At Schloss Fuschl, once an archbishop's hunting lodge and later von Ribbentrop's retreat (and now a deluxe hotel), there are few tourists. There, I ran into the Austrian chancellor and Austria's favorite son, Arnold Schwarzenegger, and his American in-laws.

On an excursion to Leopoldskron, a schloss built by yet another archbishop, I had the sense of how very well these men of God treated themselves (the Renaissance popes had nothing on them). The house is situated on an artificial lake to which the tourists flock because they think that it was featured in *The Sound of Music* (it wasn't). Now the home of the Salzburg Seminar, an organization that arranges international-affairs discussions, it is not open to the public. This lovely eighteenth-century schloss was bought and restored by Max Reinhardt in the twenties. Its wonders include a Baroque library that he copied from the famous one in Sankt Gallen in Switzerland. His books are gone, but the gilt plaques identifying Shakespeare, Milton, et al. are still in place and show how diverse his collection was. To house his amusing commedia dell'arte pictures, Reinhardt bought at auction in Berlin a glorious lacquered-and-mirrored Venetian room, which he had installed here. With its striped parquet floors, Venetian furniture, and delicate stucco work, this schloss is a marvel and a great treat to those invited to attend the seminar.

Another nearby reminder of the past is Bad Ischl, the former imperial summer resort where Emperor Franz Josef had his favorite shooting lodge and where my husband spent his childhood summers. We passed his house perched on the river, which is marked by a plaque explaining that his father, a well-known librettist, lived here. But the tourists come to see the Kaiservilla and all the trophies that the emperor bagged in his 68-year reign. The house is intact, full of furniture (like the emperor's simple camp bed), family photographs, and letters. It was here that Franz Josef signed the declaration of war in 1914, and it is here that our guide, the emperor's great-grandson, still lives. This is a time capsule of a world that one rarely glimpses.

But Salzburg is also a tireless round of parties—lunches, cocktails, suppers. Most purport to honor a star, but almost any excuse will do. A lunch was given for Solti with the governor in attendance (and a folk band for those who hadn't heard enough music). A dinner given by the Greek consul general, who is also a successful businessman, starred Pavarotti with a spectacular flash storm as a backdrop. And everyone meets at the Goldener Hirsch, an old, impeccably run hotel near the Festival Hall. Managed by Count Johannes Walderdorff, who understands the art of pleasing this audience, it is, like Mortimer's in New York, almost everyone's favorite place for a party.

Film stars and takeover tycoons, princesses, and the late German kaiser's grandson attend these parties with the music aficionados. It has been an eclectic month in the country. But where shall I go for a vacation from the vacation?

LOUISE GRUNWALD

Pavarotti at the Goldener Hirsch.

Louise Grunwald is the wife of the United States ambassador to Austria, Henry Anatole Grunwald.

Photographs by Gunther Sturm.

"I AM SHALIMAR, ALL OVER"
GABRIELLE LAZURE

THE SHALIMAR BODY.

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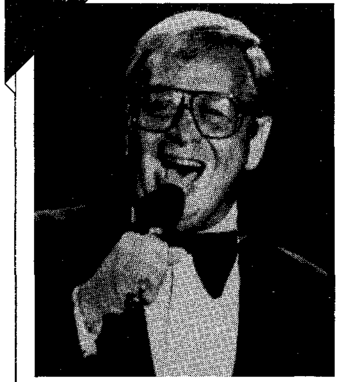
RUTH RECOMMENDS

BY RUTH GILBERT

Troubadours, jongleurs, minstrels, buskers—they're not extinct. See them all perambulating on Third Avenue between 14th and 34th Streets September 11 from 10 a.m. to 5 p.m. Enjoy this great Tama Fair and its food fest and shopping spree.

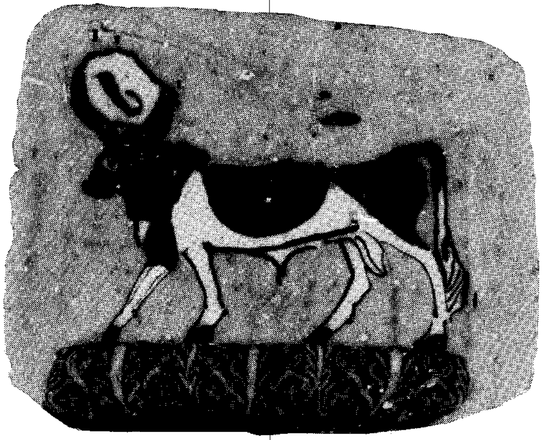


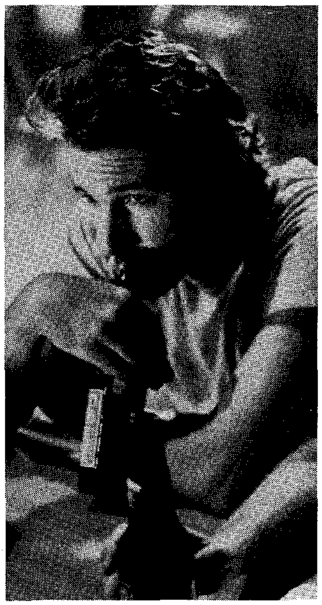
IT'S AUTUMN IN NEW YORK

And here is the great jazz-and-pop singer Mel Tormé, whom we will have the pleasure of seeing and hearing at Michael's Pub, 9 and 11 p.m. Tuesday through Saturday, from September 13 to October 8.

'GLASS ANIMALS'

The exhibit "3,500 Years of Artistry" opens at Steuben, on Fifth Avenue, September 13 and runs through October 8. Below is a first-century Roman Empire Apis-bull plaque, one of approximately 70 lovely works on view.





'MILES FROM HOME'

Richard Gere (above) and his brother, played by Kevin Anderson, are faced with a dilemma. Will they survive? Also in the film, opening September 16 at the Paris, are Judith Ivey, Helen Hunt, and John Malkovich.

AT THE BALLROOM

Wine, dine, and relax. Then, at 11 p.m. Wednesday through Saturday, September 7 to 24, be electrified, astonished, and amazed by Jeff McBride, the first magician/illusionist ever to headline here. It's an experience!

'TRACK 29'

Theresa Russell and Gary Oldman (below) woo amid the ruins of a toy train in Nicolas Roeg's film, which features Christopher Lloyd as a model-train fanatic. It opens September 9 at the D. W. Griffith.

Photographs: center, courtesy of the Corning Museum of Glass, New York; bottom left, Anna Ubell; bottom right, David James.

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Garden Level
Asprey • Bistro Restaurant • Bonwit Teller for Men • DDL Foodshow • Eastern Newsstand • Janice Janoski • Jean Claude Jitrois • Krystallos • Charles Jourdan, Legs • Neuchatel Chocolates
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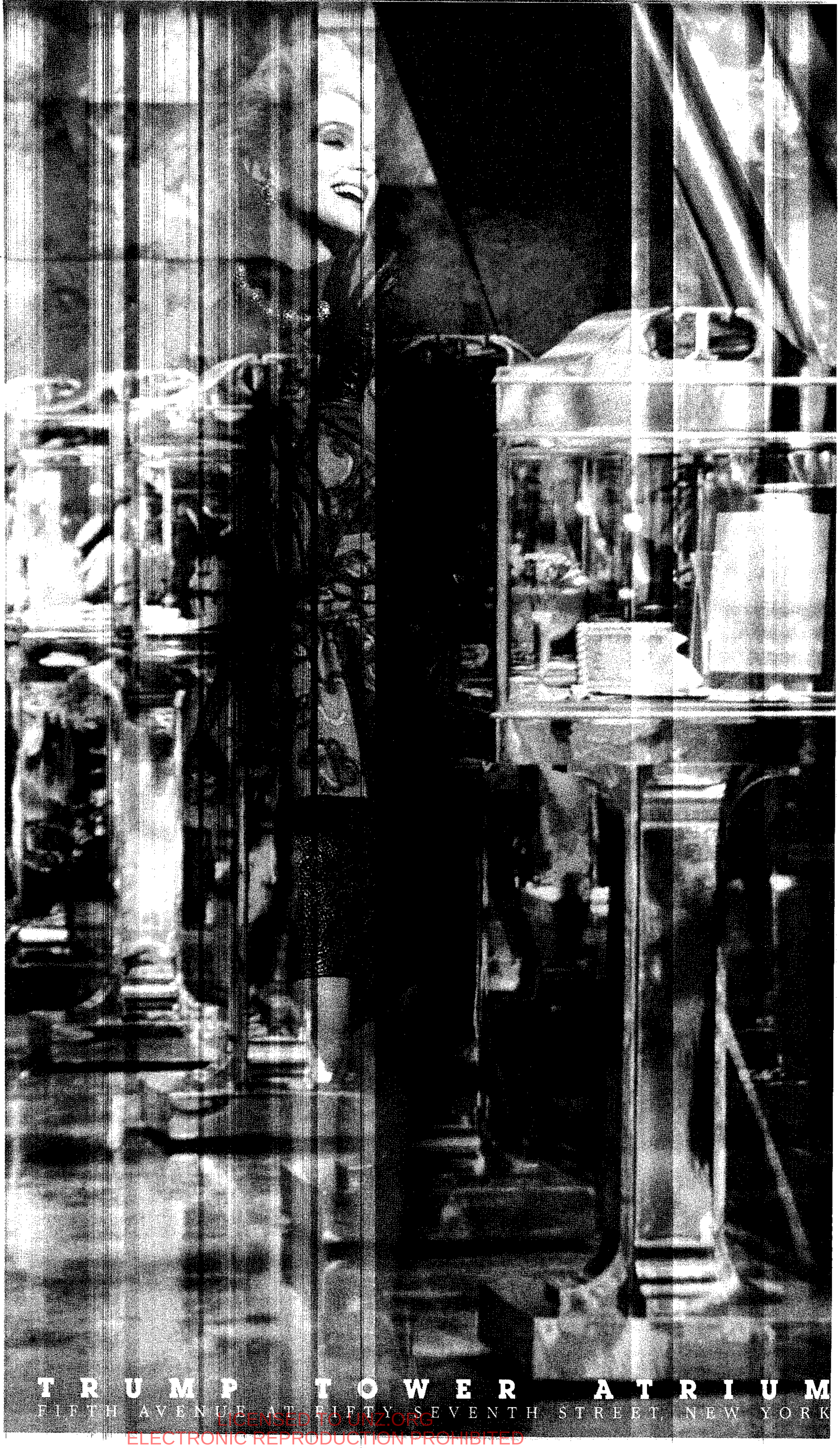
Simply spectacular shopping.

Mohair-and-silk suit by Peggy Jennings, *Tucan;* jewelry, *Fred Leighton;* shoes, *Charles Jourdan;* hair and makeup, *Pierre Michel Coiffure.*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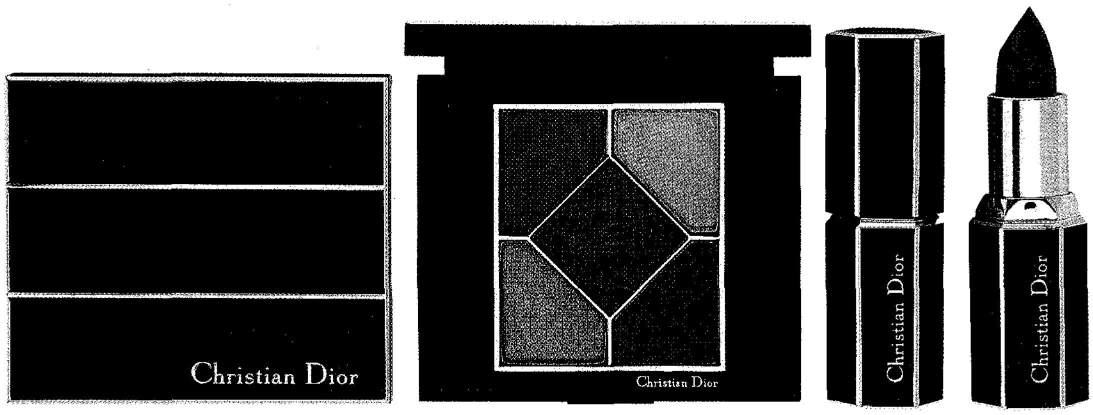
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NOUVELLE

COLLECTION

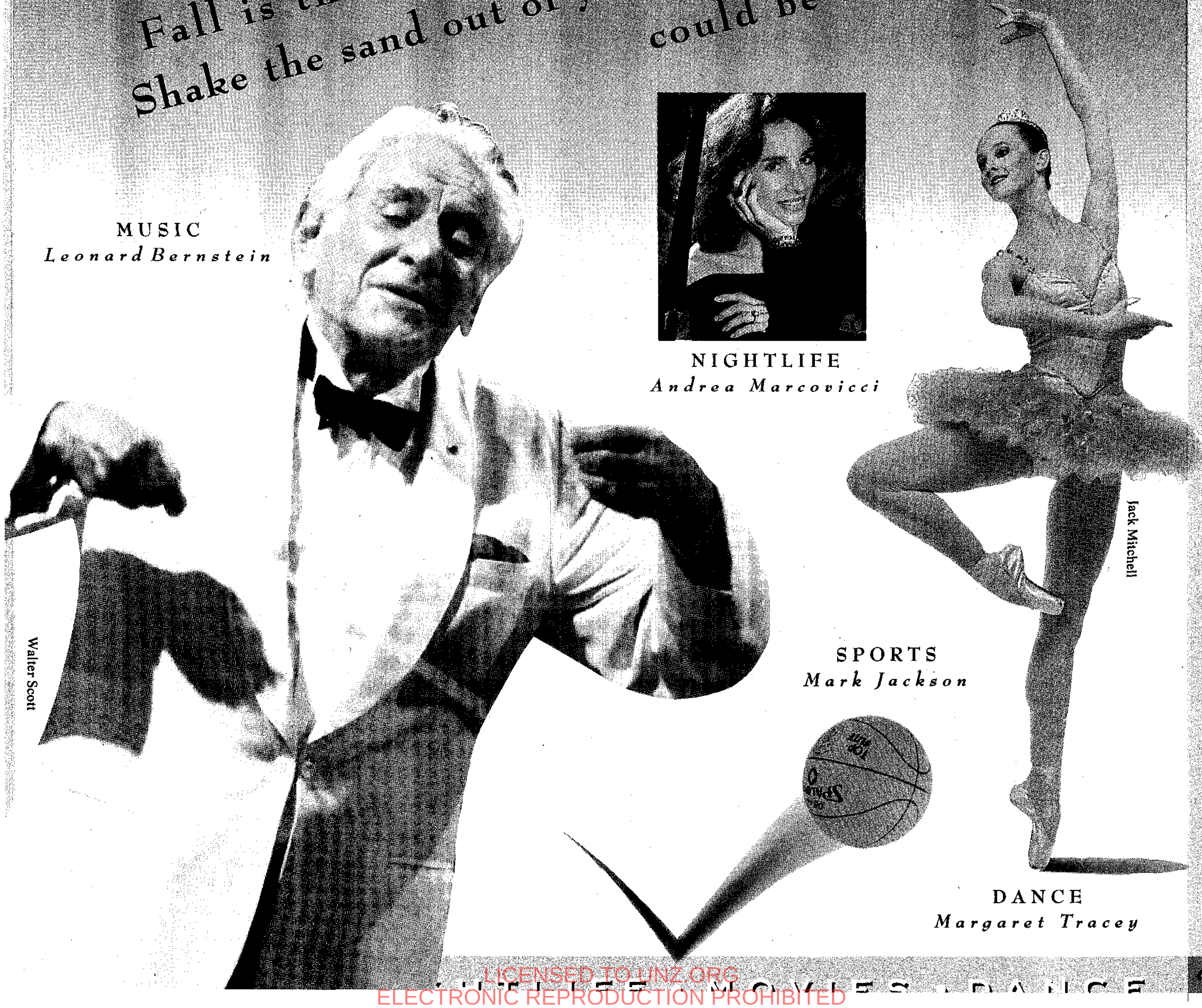
AUTUMN

WINTER

New York

FALL PREVIEW

Fall is the real season of hope in New York. Shake the sand out of your agenda. This time, it could be exhilarating.



MUSIC
Leonard Bernstein

NIGHTLIFE
Andrea Marcovicci

SPORTS
Mark Jackson

DANCE
Margaret Tracey

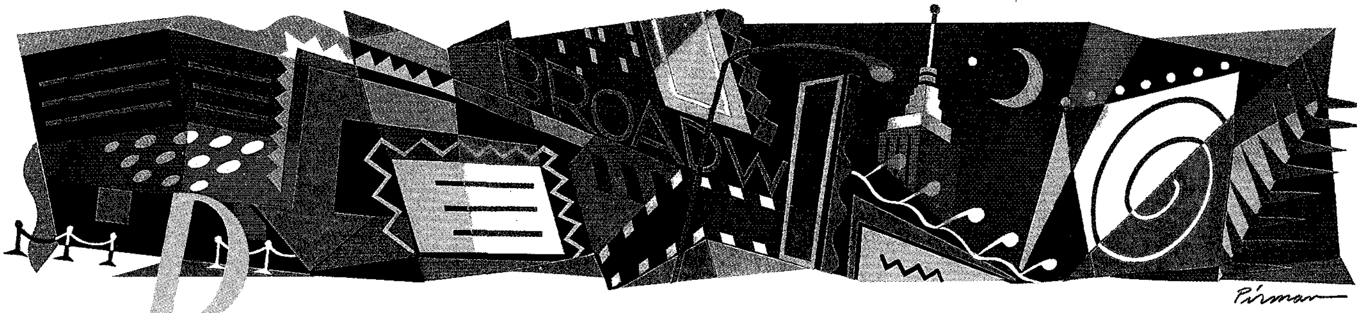
Walter Scott

Jack Mitchell

PETER ALLEN

Gives the gangster the Busby Berkeley treatment in Legs Diamond

THEATER



John Pirman

PETER ALLEN HAS NEVER BEEN SHY ABOUT performing. The 44-year-old song-and-dance man has sung "Don't Cry Out Loud" atop an elephant at Radio City Music Hall and dressed up like Carmen Miranda for his vampy showstopper, "I Go to Rio." "By God, he works hard," says singer Julie Wilson. "He works like a dog to make you love him."

But the role he's about to play is, for the first time, not Peter Allen, and that does make him a little shy. "I've got this persona, you know—quick, vulnerable, irreverent—that's very easy to hide behind," he says. "But producer Jimmy Nederlander gave me some good advice last week. He said, 'Face it, Peter. If they wanted to see great acting, they'd go to a Robert De Niro movie.' "

For the showman who's been compared to Al Jolson (by Nederlander), Fred Astaire (by Judy Garland), and even a young Bob Hope (by Julie Wilson), the trick, come December 1, is jump-starting all three at once in *Legs Diamond,* the $4½-million Broadway musical. Allen has written music and lyrics and cast himself in the lead. A jazzy valentine to the gangster movies of the thirties and forties, spiked with the exuberance of Busby Berkeley, the musical has Allen playing Jack "Legs" Diamond, the twenties gangster who turned to crime after he couldn't make it in show business. Though it tells his story, it stays, as much as it can, on the sunny side of the street.

With a fall season still in the shadow of *The Phantom* and few other sounds of Broadway music on the horizon, *Legs* is the hot ticket with an expected $11-million in advance sales.

Allen got the idea almost 30 years ago, after seeing the movie *The Rise and Fall of Legs Diamond,* starring Ray Danton. "To be honest, I hadn't given it too much thought since then. It was a lousy movie," he says. But four years ago—in between his club act, playing big showy houses like Radio City, and doing the occasional small party for friends like Donald Trump and Ron Perelman—he got the bug to do a Broadway musical. "I thought, How many more years can I keep singing *Rio?*" says Allen, who's written such Top 40 songs as "Arthur's Theme" and "I Honestly Love You."

So he went back to Australia, where he grew up listening to Fats Waller and Little Richard. With longtime collaborator Charles Suppon, Allen started mapping out a musical. He wrote the show's eighteen songs in Sydney, spending anywhere from twenty minutes to six and a half months on each number.

Since then, Allen has enlisted the writing talents of Tony winner Harvey Fierstein. He's tried out most of the music in club acts, and the opening number, "Ain't I Something," was originally written for Bob Fosse's *Big Deal.* There are trios for hookers, quartets for gangsters, jazzy riffs, bawdy blues, and lush contemporary ballads; there's a cast of more than 30 singers and dancers, Deco nightclubs, smoky saloons, 300 costumes, and the torch-song talent of Julie Wilson as Diamond's friend Flo.

Relaxed—for the moment, at least—in his penthouse apartment off Central Park West on a recent afternoon, Allen talked about how he would love the show to sound like an old-fashioned Frank Loesser musical. "I don't know when I've been moved by a song from a musical," he says. "People want songs like 'Standing on the Corner.' I want songs like that!"

And that's what Peter Allen knows how to deliver—down to the very last detail. *Legs* opens at the Mark Hellinger, but that wasn't the original plan. "They were going to give me a little theater without a lobby," he says. "Can you imagine? No lobby? You've got to be kidding. My audience is paying $50 a crack to see me, and they aren't going to be happy getting out of a cab and going straight to their seats. I mean, they want excitement. They want thrills. They've bought outfits!"

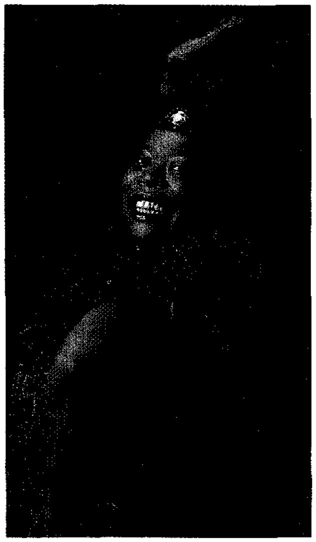
RICHARD DAVID STORY

FALL PREVIEW

PHOTOGRAPH BY THEO WESTENBERGER

THEATER

Steve and Robin wait for Godot. Glass and Hwang fly *1000 Airplanes* into the Beacon.



Carol Woods in Blues in the Night.

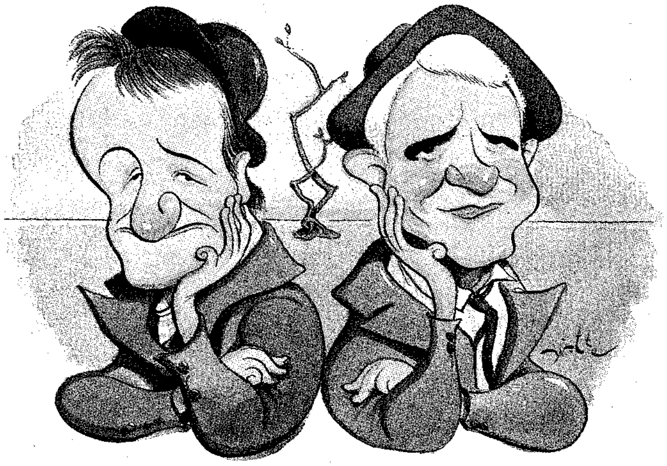
SONG AND DANCE

HE STARTED OUT AS A laborer at the American Iron Works in 1897. She began modeling in 1908, at the age of thirteen. Together, they went on to make some of the most popular silent comedies, including *Tillie's Punctured Romance* (with Charlie Chaplin), *The Mistaken Masher,* and *Oh Mabel Behave.* In 1974, the stormy relationship between director Mack Sennett and actress Mabel Normand came to Broadway in the musical **Mack and Mabel,** with Robert Preston and Bernadette Peters. Recently, the show was revived at the Paper Mill Playhouse, in Millburn, New Jersey. Now it's returning to Broadway, with George Hearn, a book by the late Michael Stewart, and music and lyrics by Jerry Herman, the composer of *La Cage aux Folles.* (Neil Simon Theatre, November 13.)

Remember "Cindy's Birthday"? "Where the Boys Are"? "Walk On By"? What about "A Little Bit of Soap"? Hits like these, by the likes of Bacharach and David (Burt and Hal), Ellie Greenwich, the Marvelettes, and Petula Clark, are all part of **Suds: The Rocking '60's Musical Soap Opera,** the story of a laundromat attendant and her "teen angels." Directed by Will Roberson, *Suds* stars Christine Sevec, Melinda Gilb, and Susan Mosher. (Stage Left at the Criterion Center, September 25.)

Susan Mosher, Melinda Gilb, and Christine Sevec in Suds.

He has been called a phenomenon and "the son Ira [Gershwin] never had." He accompanied Liza Minnelli on the *Tonight Show* and made his first New York appearance in 1986—in the Algonquin Hotel's Oak Room. This past summer, in honor of Irving Berlin's hundredth birthday, he gave a sellout performance of the composer's works at the 17,000-seat Hollywood Bowl. For those who haven't caught him yet, **Michael Feinstein** is back. During this one-man show, Feinstein will perform show tunes by the Gershwins, Cole Porter, Berlin, and Rodgers and Hart. (Booth Theatre, October 5.)



Robin Williams and Steve Martin in Beckett's classic.

A Chicago hotel in the 1930s is the setting for **Blues in the Night,** a tribute to the jazz-and-blues era. Carol Woods, Brenda Pressley, and Lawrence Hamilton sing the songs of Bessie Smith, Alberta Hunter, and Jimmy Cox. Sheldon Epps directed this revival of his London production. (Minetta Lane Theatre, September 14.)

Broadway will also be singing the blues when **Black and Blue**—the latest effort by the creators of *Tango Argentino* and *Flamenco Puro*—arrives here from Paris. The show will feature 41 performers ranging in age from 12 to 80. Blues singers Ruth Brown, Linda Hopkins (*Me and Bessie*), and Carrie Smith are among the stars; the musicians include Sir Roland Hanna, Grady Tate, Emory Thompson, and Claude Williams. (Minskoff Theatre, November 20.)

Since 1982, *Forbidden Broadway* has spoofed some of the biggest names in theater. **Forbidden Broadway 1988,** written and directed by Gerard Alessandrini, will continue the tradition, with parodies of *Les Misérables, The Phantom of the Opera, Into the Woods,* Jackie Mason, and Patti LuPone. (Theatre East, September 15.)

DRAMATIC PERSONAE

IT WAS STANDING ROOM only last spring when Michael Weller's **Spoils of War** ran for five weeks at the Second Stage Theatre. Now *Spoils,* set in New York in the 1950s, is coming to Broadway. Christopher Collet (*Torch Song Trilogy*) will reprise the role of sixteen-year-old Martin, and Kate

Photographs: left, Isaiah Wyner; bottom, ©1988 Ken Howard. Illustration by Michael Witte.

The Warrior Ant, *at BAM.*

Nelligan (*A Moon for the Misbegotten, Serious Money*) returns as his seductive mother. Austin Pendleton will direct. (Music Box Theater, November 10.)

A midwestern university is the setting for Percy Granger's **Eminent Domain.** Gary Merrill (*Born Yesterday*) and Oscar-winner Teresa Wright (*Mrs. Miniver*) play a literary scholar and his wife, a painter who is a recovering alcoholic. Director Vivian Matalon received a Tony for *Morning's at Seven.* (Theater and date to be announced.)

Didi and Gogo and Pozzo and Lucky return when Steve Martin, Robin Williams, F. Murray Abraham, and Bill Irwin (respectively) star in the Lincoln Center Theater production of Samuel Beckett's bleakly humorous **Waiting for Godot.** (Mitzi E. Newhouse Theater, November 6.)

THE NEXT WAVE

LATIN-BASED RHYTHMS and African narrative meet Japanese theater in **The Warrior Ant,** which opens the Brooklyn Academy of Music's Next Wave Festival. Writer-director Lee Breuer and composer Bob Telson, who were responsible for last spring's *Gospel at Colonus,* have cast 100 musicians, singers, actors, and puppeteers in this depiction of relationships between male and female, society and individual. (Majestic Theater, October 19.) Teatro del Sur makes its New York debut with **Tango Varsoviano** ("The Warsaw Tango"). The players—a housewife, a diva, a playboy, and a Polish immigrant—tell their stories through movement and music instead of words. (Lepercq Space, October 25.) American politics is Bob Berky's target in **The Power Project:** A clown (Berky) is mistakenly put forth as a possible presidential candidate. (Carey Playhouse, November 1.) David Byrne, whose contribution to pop culture includes songs like "Psycho Killer" and the movie *True Stories,* has a new project in the works. This time, he and director–set designer Robert Wilson have come up with **The Forest,** an epic that transports the Babylonian legend of King Gilgamesh to the Industrial Revolution. When the people under this tyrant's rule pray for help, the gods send a wild man to defeat him. (Opera House, December 2.)

THE SURREAL THING

HE HAS IMPERSONATED Mary Todd Lincoln, Lucrezia Borgia, Sigmund Freud, and Casanova. He appeared last summer as both the courtesan and the abbess in Robert Woodruff's *The Comedy of Errors* at Lincoln Center. In **Ariadne Obnoxious,** taking off from the Strauss opera, Ethyl Eichelberger delivers obscure facts, puns, and double entendres in his fast-paced, often campy style. (Joyce Theater, November 22.)

An encounter with extraterrestrials is the basis for **1000 Airplanes on the Roof,** a "science-fiction music drama" featuring the music of Philip Glass, a text by David Henry Hwang (*M. Butterfly*), and sets and projections by Jerome Sirlin. (Beacon Theatre, December 15.)

A model of Tom Kamm's set for The Forest.

COMPANY TIME

THE PUBLIC THEATER IS reviving Hy Kraft's **Cafe Crown,** set in a restaurant frequented by Jewish actors and intellectuals. The cast includes Eli Wallach and Anne Jackson. (Newman Theater, September 27.) Will Patton stars as a young man "dreaming of sailing beyond the horizon" in **What Did He See,** by Richard Foreman. (Shiva Theater, October 11.) **Coriolanus,** Shakespeare's tragedy, stars Christopher Walken in the title role. (Anspacher Theater, November 1.) **The Rimers of Eldritch,** Lanford Wilson's 1967 play about religious and sexual tensions in a small town, comes to the Second Stage Theatre. (November 8.)

Stephen loves Phoebe and Drew loves Phoebe's brother in **Eastern Standard,** a new comedy by Richard Greenberg at the Manhattan Theatre Club, starring Anne Meara and Patricia Clarkson. (October 11.) John Patrick Shanley, who had a hit with *Moonstruck,* has written **Italian American Reconciliation,** a folktale of love and romance in Little Italy. John Turturro and Julie Bovasso will star, and Shanley will direct. (October 18.) **One Two Three Four Five** was developed at the theater last year. Now this story, by Larry Gelbart (*M*A*S*H*) and Maury Yeston (*Nine*), based on parts of the Old Testament, comes to the stage in musical form. (December 9.)

Henrik Ibsen's 1881 attack on social conventions, **Ghosts,** will open the season at Roundabout Theatre Company on October 20. It will be followed by **Enrico IV,** Luigi Pirandello's 1922 tragedy. (December.)

Sunday in the Park With George and *Driving Miss Daisy* are just two of the hits to come out of Playwrights Horizons. **Saved From Obscurity,** by Tom Mardirosian, will kick off the new season at the company's Studio Theatre (October 13) and be followed by Wendy Wasserstein's **The Heidi Chronicles,** which traces twenty years in the lives of a woman and three friends. (Mainstage Theatre, December 4.)

In **Just Say No** at the WPA, Larry Kramer (*The Normal Heart*) launches a verbal attack on some of our favorite social and political figures. (October 4.) Larry L. King, co-author of *The Best Little Whorehouse in Texas,* takes Texas to the stage once more in his comedy-drama **The Night Hank Williams Died.** (November 29.)

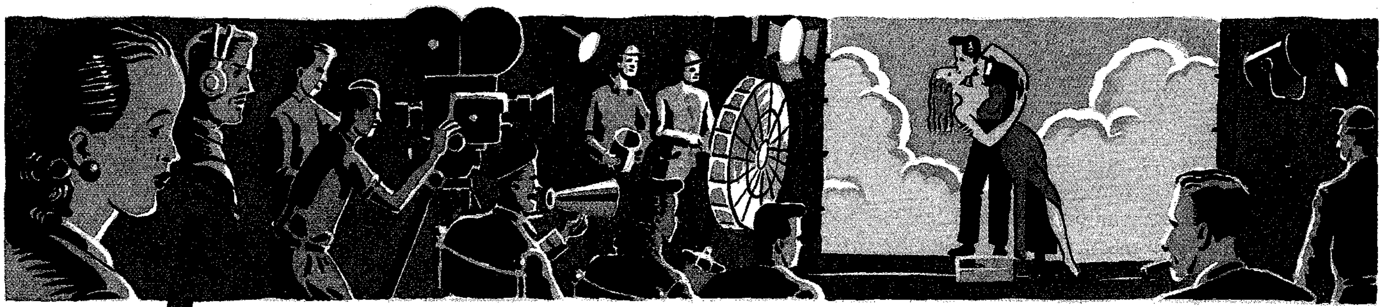
Melissa Morgan

Photographs: top, Martha Swope Assoc./Linda Alaniz; bottom, Gerhard Kassner.

SIGOURNEY WEAVER

No Fay Wray, she's a crusading scientist in Gorillas in the Mist

MOVIES



Ross McDonald

IT'S BEEN SAID SOMEWHERE THAT TO PLAY tragedy, an actor needs to be tall; and by the elementary rules of justice, the same should be true of actresses. In this fall's *Gorillas in the Mist*—the passion play of murdered American primatologist Dian Fossey—Sigourney Weaver has at last found a role worthy of her stature. Fossey, a disciple of Louis Leakey, went to Africa in 1967, and in the eighteen remaining years of her life, she saved a species of magnificent mountain gorillas from almost certain extinction. But at a terrible cost.

In the early scenes, Dian, in her middle thirties, finds herself on her own, a lone white woman in central Africa, and Weaver, making her tense and a bit angry, does things she has done before. But when Dian reaches her mountaintop in Rwanda and finds the gorillas, the performance begins to bloom. At first the animals are wary, holding back from the slender, smooth, remarkably un-gorillalike beauty curled up on the ground. But soon they grow curious, nuzzling her, finally taking her hand, and the chip drops off Weaver's shoulder. By turns she is awed and fiercely protective. Dian Fossey's salvationist role set her in inevitable opposition to the native poachers who had slaughtered the animals for generations, cutting off hands and heads and selling them to traders as souvenirs. When Dian's favorite, the silver-backed male Digit, is killed, the rage that has been boiling in Weaver explodes.

Half Medea, half Savonarola, Fossey burns down native huts, kidnaps a child, stages a mock hanging; and through all of this, Weaver's anger grows more scarily self-righteous. As she stalks around her mountaintop, her jaw juts, the color drains from her face, and her mouth is set ferociously (some dental templates help). She is not just angry but dictatorial, inhuman in her fury. "Dian's anger was so cold—a cold blue flame," she says. "By the end, in the scenes before she's murdered, I felt I was on a roll. Everything had built toward the end, and I felt I could let go."

It was perhaps the boldest letting go thus far for an extremely elegant woman, now 38, who was famously wellborn (father NBC's Pat Weaver, mother British actress Elizabeth Inglis) and famously well schooled (Chapin, Stanford, Yale). A rebellious streak led her to choose the disreputable profession of acting. "I wasn't running away from something," she now says. "I was running *to* something." In the movies, she had a spectacular success in a grotesque sci-fi/horror movie, *Alien,* recapitulating the role, and the success, seven years later. In the years in between, amid occasional trips to Broadway and Off Broadway, she has had solid dramatic rôles. In *Ghostbusters,* her body taken over by Zuul, the black angel of the Hittites, she furled and unfurled her long legs, and rose off her bed boiling with lust; she was too much for Bill Murray, who sank to the floor in terror. It has never been a conventional career, and only in Mike Nichols's *Working Girl,* also coming out this fall, will she be playing someone with her own background—a financial-world shark who has "years-of-good-education confidence."

On location for *Gorillas in the Mist,* Weaver got mussed in ways that Fay Wray and Maureen O'Sullivan—other actresses who acted with apes—were not. She spent twelve weeks in the bush on top of a mountain, where it was cold and wet in the mornings, and, by all accounts, she was more than brave, standing her ground when the apes beat their chests and roared (all the scenes but one were done with genuine, untamed gorillas). "I'm more afraid now when I think how my ignorance protected me," she says, dismissing talk of her courage.

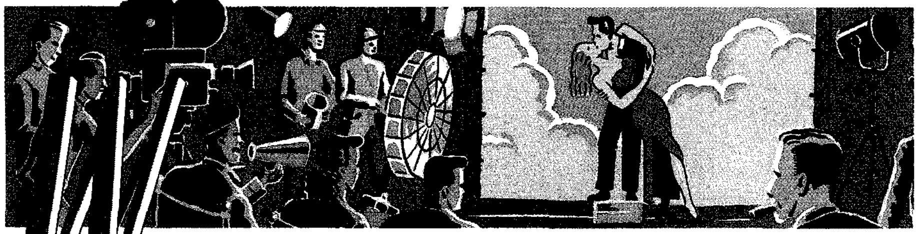
What next? "I don't want people to plan anything. I hate the idea of people writing things with me in mind. They will probably rely on things I've done in the past. But I've been in enough different things so I hope that by now people who want to do something crazy will find me."

DAVID DENBY

FALL PREVIEW

PHOTOGRAPH BY MURRAY CLOSE

MOVIES



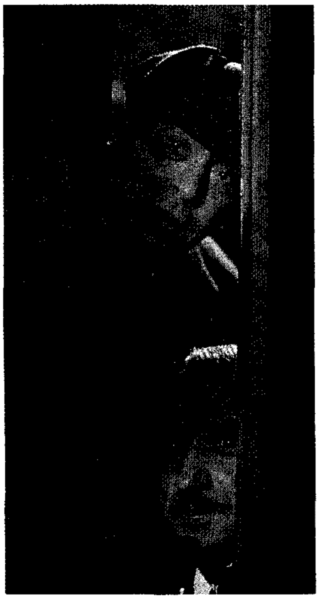
Woody and Mia, Jessica and Sam. Bette on the beach. McGillis in court and in Carolina.

IN A FAMILY WAY

The **Prince of Pennsylvania** is the story of a teenager (Keanu Reeves) in a small town whose father is trying to disinherit the rest of the family. Reeves is in love with the owner of an ice-cream stand (Amy Madigan). *She's* in love with the local lawman. Bonnie Bedelia plays the mother, Fred Ward the father. (September.)

John Lithgow and Ralph Macchio star in **Distant Thunder.** Lithgow's an emotionally troubled Vietnam veteran who disappeared into the mountains. Macchio plays the son he's never met. (September 30.)

Billy Crystal and Alan King star in **Memories of Me,** as "a son who grew up too fast and a father who never grew up at all." JoBeth Williams arbitrates, and Henry Winkler makes his debut as a feature-film director. (October 7.)



Caine, Kingsley in Without a Clue.

Written and directed by Sam Shepard and starring Jessica Lange, **Far North** is about four generations who come home to Minnesota when the family patriarch (Charles Durning) has an accident on the farm. The fur flies! (November.)

A good cast and a good director (Barry Levinson) bring us **Rain Man,** which is about two brothers, Tom Cruise and Dustin Hoffman, the former a smooth-talker who is trying to trick the latter out of a $3-million inheritance. (December 16.)

TEEN SCENE

Sasha Mitchell makes his film debut in **Spike of Bensonhurst** as a street-smart teenager who dreams of becoming a boxing champion. Sylvia Miles and Ernest Borgnine also figure in the scheme of things. (October.)

Three girls work in a Mystic, Connecticut, pizza shop—thus the title **Mystic Pizza.** It's directed by Donald Petrie and stars Julia Roberts, Annabeth Gish, and Lili Taylor, who are not ready to cope with puzzling adult problems. (October 21.)

MURDER MOST FOUL

The Isaacs brothers' 1973 crime spree in the South ended with murders that shocked the nation. **Murder One** tells of their two-week rampage. The brothers are portrayed by Henry Thomas, James Wilder, Stephen Shellen, and Errol Slue. (September 9.)

In **Child's Play,** a lonely young boy (Alex Vincent) and his widowed mother (Catherine Hicks) must deal with a cop who suspects the poor child of murder. But it's the youngster who's in danger: He knows who the real murderer is. (October.)

Kim Basinger stars in My Stepmother Is an Alien.

David Mamet has directed **Things Change,** "a tender and humorous Mafia fable." It stars Don Ameche and Joe Mantegna and tells of an immigrant who takes a murder rap for a Mafia don—in return for a fishing boat in Sicily. (October.)

In the thriller **Alien Nation,** set in Los Angeles just a few years from now, 300,000 humanoids from another planet land in the Mojave when their spaceship breaks down. James Caan (a human) and Mandy Patinkin (a humanoid) are detectives who must solve a murder together. (October 7.)

Criminal Law tells of a brilliant trial lawyer (Gary Oldman) trying to *lose* a case for a client charged with rape and murder (Kevin Bacon, in a real switcheroo from his usual roles). Shakespeare says, "Mercy but murders / Pardoning those that kill." (October 7.)

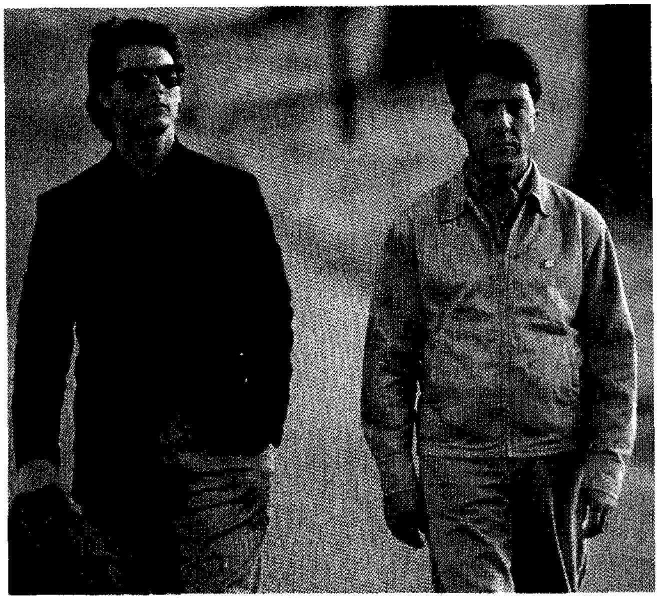
COMIC STRIPS

A "bittersweet" comedy about two aspiring stand-up comics, **Punchline** features Sally Field as a dissatisfied New Jersey housewife who wants to be a comedian and Tom Hanks as a medical student with the same desire. (September 30.)

Gene Hackman owns a restaurant in Blue Water, Texas, and his wife is missing. Teri Garr drives a school bus and lives with her mother. They come together under a **Full Moon in Blue Water.** (October 21.)

Without a Clue is another always-welcome Sherlock Holmes takeoff, with Michael Caine and Ben Kingsley as the Holmes-Watson duo. It's billed as a rip-roaring comedy adventure, and

Photograph: top, Ralph Nelson; bottom, Graham Atwood.



Tom Cruise and Dustin Hoffman in Barry Levinson's Rain Man.

we believe it. (October 21.)

Sweet Lies stars Treat Williams as an insurance investigator who follows a con artist to Paris in order to get a snapshot of the "crippled" man getting out of his wheelchair. Joanna Pacula and Julianne Phillips make a wager about who can win Williams. (November.)

On the French Riviera, everybody thinks Michael Caine is a deposed prince, but he's actually a con man. So is Steve Martin, the ugly American who invades his turf. The **Dirty Rotten Scoundrels** make a bet: Whoever can get $50,000 from Glenne Headly doesn't have to leave town. (December.)

Cybill Shepherd plays a grieving widow who works at the Smithsonian. Robert Downey Jr. is dating her daughter until he finds out that Cybill was his wife in a previous life. Ryan O'Neal loves Cybill, too, in the comedy-fantasy **Chances Are.** (December.)

In **The Von Metz Incident,** Gene Hackman is a veteran D.C. cop and Dan Aykroyd is a rookie who reacts to danger by assuming new personalities. (December.)

Fugitives (a tentative title) sports Nick Nolte as a bank robber just out of jail and Martin Short as a nice guy down on his luck. Nick wants to go straight; Martin wants to go crooked. James Earl Jones plays a detective. (December.)

Who's Harry Crumb?—*The Pink Panther* redux—stars John Candy as a bumbling detective hired to solve a case. Annie Potts from TV's *Designing Women* helps out. (December.)

I'm Gonna Git You Sucka, with Keenen Ivory Wayans (who also wrote the script), is as tasteful as its title and features a Pimp of the Year Contest, a First Annual Youth Gang Competition, and car-stripping contests. (December 2.)

Dan Aykroyd, a scientist looking for signs of extraterrestrial intelligence, weds the "unusual" Kim Basinger in **My Stepmother Is an Alien.** Alyson Hannigan has difficulty accepting her new mom, and Jon Lovitz plays Aykroyd's suave brother. (December 9.)

Arnold Schwarzenegger and Danny DeVito are an unlikely set of twins separated at birth. Arnold was raised on a desert island; Danny is a small-time city hustler. Do they meet up in **Twins** with erstwhile twins Bette Midler and Lily Tomlin? See it and find out. (December 9.)

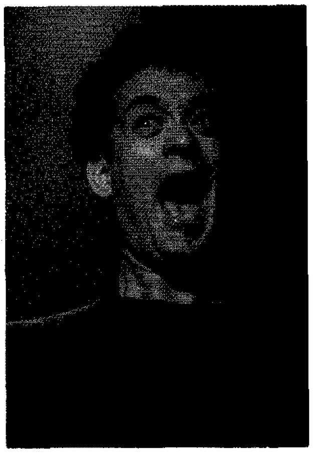
Animal Behavior, with Karen Allen, Armand Assante, and Holly Hunter, is about a music professor and a psychologist who try to reach an autistic child. (Fall.)

Barbara Hershey and Bette Midler are unlikely friends in the drama Beaches.

A shy butcher (John Lithgow) thinks he has killed his partner after accidentally locking him in the meat freezer, in **Out Cold.** Teri Garr and Randy Quaid are also in the cast. (Fall.)

FRIENDS AND LOVERS

Sweet Hearts Dance explores the friendship between a married man in a mid-life crisis (Don Johnson) and a bachelor who's falling in love for the first time (Jeff Daniels). Susan Sarandon and Elizabeth Perkins also star. (September 23.)



Punchline's *Tom Hanks.*

Clara's Heart stars Whoopi Goldberg as a Jamaican housekeeper who becomes a stabilizing influence in the life of a young boy whose parents are going through a divorce. (October.)

Woody Allen's latest, **Another Woman** (as it's known for now), mixes Gena Rowlands (who plays a college professor married to a doctor), Gene Hackman, John Houseman, Blythe Danner, and Betty Buckley with Sandy Dennis, Martha Plimpton, Ian Holm, and Mia Farrow. Woody wrote and directed it, as usual. (October 7.)

Everybody's All-American is an epic about three longtime friends—Jessica Lange, Dennis Quaid, and Timothy Hutton. (November.)

In **Last Rites,** Tom Berenger

Photographs: top, Stephen Vaughan; center, Bruce Birmelin; bottom, Jane O'Neal.

Gena Rowlands and Mia Farrow, face-to-face in Woody's latest.

stars as a New York priest who offers to protect a girl (Daphne Zuniga) fleeing the mob. Complications arise when he falls in love with her. (November.)

Kurt Russell plays a traveler whose car breaks down in a small North Carolina town in the thirties. Kelly McGillis is an unmarried mother. They fall in love and fall out of favor in **The Winter People.** (December.)

Two Vietnam veterans are reunited in **Jacknife,** which stars Robert De Niro (hurray!) and Ed Harris. De Niro falls in love with Harris's sister (Kathy Baker). It all takes place in and around Meriden and New Britain, Connecticut. (December.)

In the tentatively titled **Beaches,** a famous singer and a reserved young lady (Bette Midler and Barbara Hershey) are unlikely friends. With John Heard, Lainie Kazan, and James Read. (December.)

Tequila Sunrise, with Mel Gibson, Michelle Pfeiffer, and Kurt Russell, finds two former high-school friends—one a cop and the other a drug dealer—desperate to change fields. (December.)

WAR ZONE

Hanna's War IS THE story of World War II heroine Hanna Senesh (Maruschka Detmers), who refused to be idle while the Nazis committed their barbaric acts. Others in the cast are Ellen Burstyn, Anthony Andrews, and Donald Pleasance. (October.)

Hotel Terminus: The Life and Times of Klaus Barbie is a documentary by Marcel Ophüls (he's Max's son) on the notorious Nazi war criminal and features interviews with more than 75 people whose lives were affected by "the Butcher of Lyons." (October 10.)

Bat 21 is about a rescuer (Danny Glover) searching for a high-ranking official (Gene Hackman) shot down in Vietnam. Others are looking for him, too. (October 14.)

The very popular Bob Hoskins now stars in *and* directs **The Rawney,** in which a shell-shocked young recruit (Dexter Fletcher) goes AWOL and joins a band of gypsies led by Hoskins. The soldier poses as a mystical woman—a "rawney." (October 21.)

Imagine: John Lennon, *a documentary about one of the Fab Four.*

YOU READ THE BOOK...

Dead Ringers IS LOOSELY based on the book *Twins,* by Bari Wood, and tells of the Marcus brothers, twin New York gynecologists who committed suicide together in 1975. Jeremy Irons and Genevieve Bujold are the stars, and David Cronenberg is the director. (September 23.)

A child-custody suit rears its ugly head in **The Good Mother,** with Diane Keaton as a single parent struggling to keep her daughter. Liam Neeson is Diane's lover, and Teresa Wright and Ralph Bellamy are her grandparents. Jason Robards is Keaton's lawyer; Leonard Nimoy directs. (October.)

Little Dorrit is an adaptation of the Charles Dickens classic about a young girl (Sarah Pickering) who comes into an inheritance and must leave debtors' prison for the lap of luxury. Co-starring are Derek Jacobi, Cyril Cusack, and Alec Guinness. (October 14.)

Aidan Quinn stars as **Crusoe** in this retelling of the Daniel Defoe novel. The movie was shot in the Seychelles Islands and in Belgrade, and the director is Caleb Deschanel, who won an Oscar for his cinematography in *The Black Stallion.* (November.)

A Cry in the Dark stars Meryl Streep and Sam Neill and is based on the nonfiction book *Evil Angels,* by John Bryson, about an Australian mother accused of murdering her child. (November.)

We Think the World of You, based on the Joe R. Ackerly novel, is a comedy set in London during the fifties and stars Alan Bates, Gary Oldman, Frances Barber, and a dog named Evie. (November.)

In **The Accidental Tourist,** a dreamy travel writer (William Hurt) publishes books about places he's never been and falls in love. Based on the best-selling, critically acclaimed 1985 novel by Anne Tyler (page 110), the movie also stars Kathleen Turner and Geena Davis. (November 18.)

Jane Fonda stars in **Old Gringo** (adapted from the Carlos Fuentes book about Ambrose Bierce) as an unmarried American schoolteacher who arrives in Mexico to start over. Along comes the Gringo, a cynical, muckraking journalist played by Gregory Peck. *L.A. Law*'s Jimmy Smits is a young Mexican general. (December.)

YOU SAW THE PLAY...

A COLLEGE ENGINEERING major (Andrew McCarthy) dreams of a more interesting life. Then one day he meets Jewel (Molly Ringwald). The film is **Fresh Horses,** based on the 1986 Off Broadway play. (October 7.)

Torch Song Trilogy, Harvey Fierstein's Tony award-winning play translated into film, features Anne Bancroft, Matthew Broderick, Brian Kerwin, and Harvey himself. It's the very funny and moving story of one man's search for love. (December 14.)

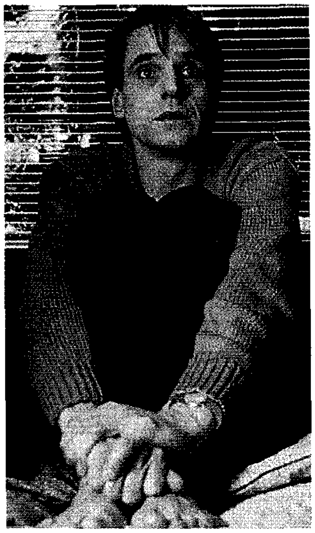
If **Talk Radio** sounds famil-

Photographs: top, Brian Hamill/Photoreporters; bottom, Michael McCartney.

iar, that's because it stars Eric Bogosian in the role he first played at the New York Shakespeare Festival. The night before his first national broadcast, a talk-show host offends political extremists and is targeted as their victim. (December 21.)

YOU HEARD THE ALBUM...

DIRECTED BY CLINT Eastwood, **Bird** stars Forest Whitaker as Charlie Parker. Whitaker won an award at Cannes for his portrayal of the legendary alto saxophonist. (September 30.)



Jeremy Irons in Dead Ringers.

Big Time is a "musicotheatrical experience played in dream time"—more commonly known as a concert film—starring Tom Waits. (September 30.)

Imagine: John Lennon is a documentary about the late, great Beatle. (October.)

U2: Rattle and Hum is a documentary about the acclaimed group (Bono, Larry Mullen, Adam Clayton, David Evans), directed by Phil Joanou. (November 4.)

FOREIGN AFFAIRS

A NEW SOVIET FILM, **Forgotten Tune for a Flute,** is about a high-ranking government official who is married but has feelings for other women. So what else is new? (October 10.)

Percy Bysshe Shelley (Eric Stoltz) and Lord Byron (Philip Anglim) shared a house in Switzerland one summer in 1816. **Haunted Summer** is about a few of the other things they shared. (November 4.)

Burning Secret has great stars—Faye Dunaway and Klaus Maria Brandauer. Set in an Austrian spa after World War I, the film is based on a story by Stefan Zweig about a diplomat's son who discovers an affair between his mother and an Austrian war hero. (November 18.)

The title tells the story: **Women on the Verge of a Nervous Breakdown.** It's a harrowing Spanish comedy (with English subtitles) about a jilted woman and her friends, directed by Pedro Almodóvar, and it opens the New York Film Festival. (December.)

THRILLS AND CHILLS

Ground Zero, A "PARANOID thriller" about nuclear testing by the British in Australia, stars Colin Friels and Donald Pleasance (this time as a hermit who lives in the radioactive outback with aborigines). (September 16.)

Ken Russell wrote the screenplay, based on a Bram (*Dracula*) Stoker book; he produced it; he directed it. It's **Lair of the White Worm,** a tale about "strange discoveries" at an excavation site in a small English village. His stars are Sammi Davis (from *Hope and Glory*), Hugh Grant (from *Maurice*), and the international beauty Catherine Oxenberg, in a bizarre role. (October 28.)

In **High Spirits,** the owner of a castle in Ireland (Peter O'Toole) haunts it to keep the sightseers (including Steve Guttenberg) coming. Daryl Hannah plays one of the *real* ghosts. (November.)

ET ALIA

Madame Sousatzka brings together Shirley MacLaine, Twiggy, and Peggy Ashcroft in a John Schlesinger film about a domineering piano teacher and her brilliant Indian student (Navin Chowdhry). The screenplay is by Ruth Prawer Jhabvala. (October.)

Cocoon: The Return, *with Brimley, Cronyn, and Ameche.*

Jodie Foster, a waitress, is brutally assaulted in a crowded bar, and Kelly McGillis is the ambitious D.A. assigned to prosecute the case. Both of them end up fighting the courts and the prejudice of those around them in **The Accused.** (October 14.)

A Walk on the Moon is about a year in the life of a Peace Corps volunteer from Milwaukee (Kevin Anderson) who has been sent to the foothills of the Andes. (November.)

Forest Whitaker in Bird.

In **1969**, when Neil Armstrong walked on the moon and American soldiers were fighting in Vietnam, two high-school seniors (Robert Downey Jr. and Kiefer Sutherland)—one a poet, the other a fiery pragmatist—find that they are adults. Bruce Dern and Joanna Cassidy also appear. (November 7.)

Cocoon: The Return allows the senior citizens from the earlier film to come back to Earth. Don Ameche, Hume Cronyn, Wilford Brimley, Maureen Stapleton, and Jessica Tandy are all back again, and so are Steve Guttenberg and Tahnee Welch. We hope it's as good as the first. (November 23.)

In **Scrooged,** Bill Murray is a crotchety businessman who sees shadows of his former self on Christmas Eve. He's aided by Karen Allen, John Houseman, and David Johansen. (November 23.)

Willem (Christ) Dafoe, Gene Hackman, and Frances McDormand star in **Mississippi Burning,** a fictionalized account of two FBI agents in search of three civil-rights workers who disappeared in 1964. (December.)

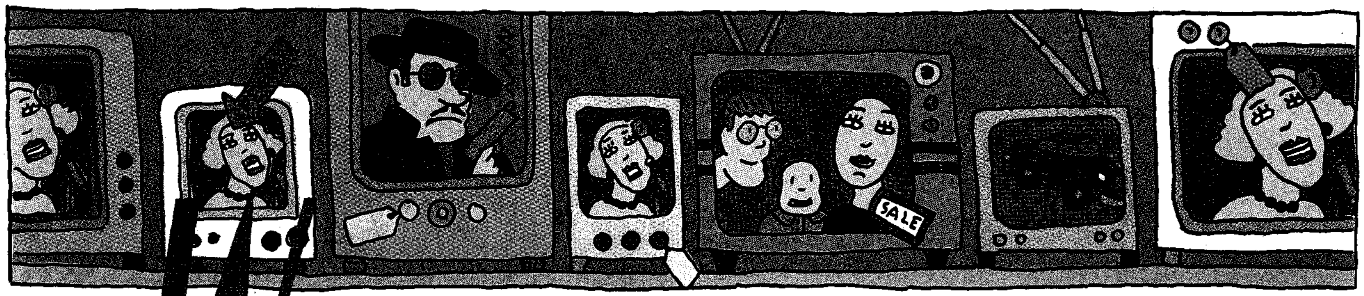
RUTH GILBERT

Photographs: top right, Bob de Stolfe.

TELEVISION

THE OLYMPICS

NBC's Gumbel & Co. are primed for 179½ hours of thrills—and maybe more



Seymour Chwast

WHAT ALMOST EVERYBODY WANTS from NBC's coverage of the '88 Summer Olympics in Seoul—September 16 through October 2—is 17 days, 179½ hours, and $300 million worth of good clean fun. Whether politics will oblige is problematic.

Certainly, NBC has arranged for the Games to be played when there's not much else to watch on television because of the lengthy writers' strike; and in a convenient time zone, too (Korea is 14 hours ahead of us). Bryant Gumbel anchors 80 hours of Eastern Daylight prime time; Jane Pauley, Jimmy Cefalo, and Gayle Gardner are in charge in the morning; Ahmad Rashad in the afternoon; and Bob Costas after midnight. Maria Shriver also gets to call home from Asia, but only on Sundays.

Some NBC assignments should be fun: Al McGuire on basketball will be his usual bundle of dismay. Marv Albert and Ferdie Pacheco on boxing are opinionated professionals. Bud Collins talks too much for those who prefer their tennis played in a cathedral, but he doesn't pretend he's a Delphic oracle or the voice in the Malabar caves.

Several of the other assignments may be hilarious. We know Bob Trumpy as the Last Angry Man on the pro-football beat, and Bucky Waters for overexcited college-basketball analysis, and Charlie Jones for avuncular football and golf reporting, and Don Criqui for rat-a-tat football. Trumpy in Seoul gets volleyball; Waters, kayaks; Jones, the high dive; and Criqui the rest of the water sports except wet polo.

Expect some technological hanky-panky from NBC executive producer Mike Weisman, who brought the "Ten-Minute Ticker" to NFL telecasts and turned NBC's pennant-playoff and World Series coverage into a state-of-the-art extravaganza, sort of like Bayreuth. He promises nifty eight-ounce POV (point-of-view) cameras on top of the high-jump and pole-vault crossbars, on the stern of a rowboat or two, and maybe even on the chest of a hurdler, not to mention the miking of the U. S. baseball coach.

But South Korea is known for other games as well. There is the students-rioting event, a kind of synchronized swimming in the streets with bottles and bricks, which always attracts an appreciative crowd of cops with tear gas and nightsticks. The Olympics, alas, have become the world's biggest photo opportunity for politicians, policemen, and terrorists. If we aren't boycotting the Russians, the Russians are boycotting us. Nobody will ever forget 1972 and Munich, although everybody seems to have forgotten 1968 and Mexico City. When students demonstrated in Mexico City, the cops shot them so the Games could begin on time.

What are NBC's contingency plans? The network is confident that Gumbel, Pauley, and Shriver can handle anything that comes along, and if not, there's Steve Reverand, who runs the Seoul bureau. Maybe; and certainly Gumbel thinks so. At a press conference for TV critics last month in Los Angeles and in an interview with *US* magazine, he was a bit testy on questions about his new network contract (Midas-size), Jane Pauley (she is, after all, a *woman*), and ABC's Jim McKay (the ghost of Olympics past). Gumbel knows that McKay's round-the-clock grace under pressure in bloody Munich is still the standard by which we measure sportscasters who happen on murderous history.

Gumbel, of course, hasn't been a sportscaster since 1982; as anchor of the *Today* show, he became, instead, a Personality. But in Personalizing for *Today* from Geneva on the reopening of arms negotiations, from Ho Chi Minh City on the tenth anniversary of the fall of Saigon, and from Rome during Holy Week, all of which probably would have happened without him, he sought so strenuously to be as big as the news that his ears smoked. This obscured the picture.

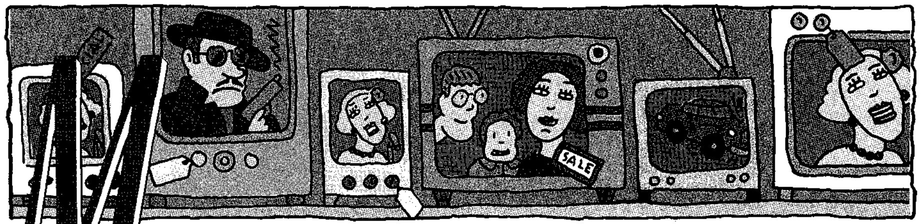
JOHN LEONARD

FALL PREVIEW

PHOTOGRAPH BY NEIL LEIFER

Greg Louganis.

TELEVISION



Mary takes Manhattan. Roseanne Barr readies her riot act. Columbo rumples up his raincoat.

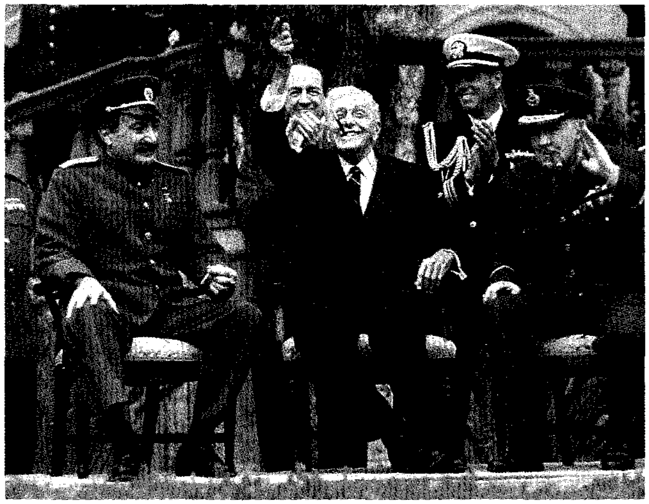
STATE OF THE ART

BECAUSE NBC HAS THE Olympics *and* the World Series, and because of the writers' strike, and because they're running scared anyway, second-place ABC and third-place CBS are counterprogramming in September and October with a mishmash.

On ABC, this mishmash consists of sitcom reruns, the baseball-pennant playoffs, *Monday Night Football,* the *North and South* mini-series all over again, **Garry Shandling Alone in Las Vegas, Roseanne** (with Roseanne Barr as a blue-collar working mother who'll never win the Good Housekeeping Seal of Approval), and something called **Incredible Sunday,** with John Davidson dimpling in amazement at the world's variety.

CBS will throw a number of made-for-TV movies at us—some of them new, like **Open Admissions** (Jane Alexander as a professor) and **The Diamond Trap** (Howard Hesseman, Brooke Shields, Ed Marinaro, Twiggy, and $12-million in stolen jewels), and some of them reruns, like *Mistress* and *Mayflower Madam*—plus an "encore presentation" of Sidney Sheldon's *If Tomorrow Comes* as well as a four-hour Jack the Ripper mini-series (Michael Caine, Jane Seymour), a four-hour cartoon mini-series **(This Is America, Charlie Brown!),** a California Raisins special, and **Live! Dick Clark Presents.**

Tattinger's *Blythe Danner.*



The world's leaders in War and Remembrance, *on ABC.*

After which it will be time for the November sweeps—a hyped parenthesis between the writerless "preseason" and the post-strike playing-for-residuals-and-keeps—with so many ratings-grabbing specials that you won't be able to figure out the regular schedule until Christmas, when the cancellations will commence. However:

CLOSE TO HOME

THE BROADCAST INDUSTRY loves looking at itself. Thus, on CBS, **Murphy Brown** (Mondays, 9 to 9:30 P.M.), with Candice Bergen as a star reporter for a TV news show, and **TV 101** (Tuesdays, 8 to 9 P.M.), with Sam Robards as a journalism teacher bringing his high-school newspaper into the television age.

On ABC there's **A Fine Romance** (Sundays, 8 to 9 P.M.), with Margaret Whitton and Anthony Andrews as a couple who've given up on their marriage but not on their hit TV series. NBC will give us **Midnight Caller** (Tuesdays, 10 to 11 P.M.), with Gary Cole as the Nighthawk, an ex-cop with a call-in crime-stopper program.

THE CHILDREN'S HOUR

ACCORDING TO THE U.S. Census Bureau, 25 percent of America's children live with single parents, and 89 percent of those parents are women, but network TV (*Full House; My Two Dads*) tells a different story.

On CBS: **Close to Home** (Saturdays, 8:30 to 9 P.M.), in which James Naughton must care for his teenage daughter after his wife (and her mother) leaves to "discover" herself; and **Paradise** (Thursdays, 9 to 10 P.M.), in which Lee Horsley, an 1890s gunfighter, inherits his dying sister's four young children.

On NBC: **Empty Nest** (Saturdays, 9:30 to 10 P.M.), with Richard Mulligan, a recently widowed Miami pediatrician trying to cope with his daughters, Kristy McNichol and Dinah Manoff. Judd Hirsch's wife deserts him in **Dear John** (Thursdays, 9:30 to 10 P.M.), but the publicity release is silent about children.

And then, also on NBC, there's the exception to the rule: **Baby Boom** (Wednesdays, 9:30 to 10 P.M.), with Kate Jackson as Diane Keaton in a TV-sitcom version of the movie. Of course, that same U.S. Census report says that 57 percent of all black children, 32 percent of all Hispanic children, and only 19 percent of all white children live with one parent, but not on television.

CBS, too, is turning a movie into a sitcom: **Dirty Dancing** (Saturdays, 8 to 8:30 P.M.) has Patrick Cassidy as Johnny. The new Baby (Melora Hardin) is the daughter of the guy (McLean Stevenson) who owns the resort that's no longer, ah, Catskills Jewish but is instead nondenominational midwestern. We don't know if Baby has a mother or not.

RETURN ENGAGEMENTS

IT ALL DEPENDS ON THE writers. Peter Falk is back as **Columbo** on ABC (Saturdays, 9 to 11 P.M.), alternating with Burt Reynolds, as a retired New York City cop now private-detecting in Palm Beach, and Louis Gossett Jr., as a professor of anthropology who leaves the classroom for adventure and suspense.

Mary Tyler Moore is also back on CBS (Wednesdays, 8:30 to 9 P.M.; no title yet), as

A flock of new Angels take flight on Fox.

an "independent divorcée" who works in the office of the Manhattan borough president; and so's Dick Van Dyke, on **The Van Dyke Show** (Wednesdays, 8 to 8:30 P.M.), as a Broadway success story trying to help his son—who happens to *be* his son, Barry—run a struggling theater company.

MODELS AND MONSTERS

ON CBS, IN **Almost Grown** (Mondays, 10 to 11 P.M.), Eve Gordon and Tim Daly grow up together in New Jersey, with lots of period music, which sounds more interesting than ABC's **Knightwatch** (Thursdays, 8 to 9 P.M.), in which ex-gang members clean up the streets of their city; or **Murphy's Law** (Saturdays, 8 to 9 P.M.), in which George Segal investigates insurance fraud with the help of roommate Maggie Han, "a beautiful and feisty Eurasian model." On the third hand, on NBC, in **Something Is Out There** (Fridays, 9 to 10 P.M.), a monster from another planet wants to eat Los Angeles.

On Fox, **Beyond Tomorrow** (Saturdays, 9 to 10 P.M.) will peek into our technological future. And in **Angels '88,** four young actresses whose TV show is canceled because of *Cosby* set up their own private-eye operation.

MOVIES AND MINI-SERIES

Thirty hours OF HERMAN Wouk's **War and Remembrance**? We'll get only the first eighteen this fall (November 13 through 23; ABC), with Robert Mitchum, Sir John Gielgud, Jane Seymour, Polly Bergen, and so on. Look for **The Women of Brewster Place** on ABC, with Oprah Winfrey, Moses Gunn, Robin Givens, Cicely Tyson, and Paul Winfield, plus TV movies about the *Challenger* disaster, Liberace, AIDS, and Jessica McClure, the little girl who fell down the well in Texas.

On CBS, besides Charlie Brown and Jack the Ripper, there will be mini-series about cops (**Internal Affairs,** with Richard Crenna), Texas Rangers (**Lonesome Dove,** with Robert Duvall and Anjelica Huston), and heroin-smuggling in Australia and Malaysia (**Deadly Decision,** with Julie Christie and Victor Banerjee). Also: TV movies on the Manhattan Project, American Indians, woman pilots, and AIDS.

NBC mini-series include **Around the World in 80 Days,** with Pierce Brosnan; **Favorite Son,** with Harry Hamlin trying to take over the White House; **The Great Escape II,** with Christopher Reeve picking up where Steve McQueen left off; and **Brotherhood of the Rose,** with Peter Strauss ambivalent about the CIA—as well as more Joe McGinniss, more Dominick Dunne, Nazis, and AIDS. Made-for-TV movies and their stars include Jimmy Smits in Elmore Leonard's **Glitz,** Vanna White as **The Goddess of Love,** and more Perry Mason and Marcus Welby.

BLYTHE SPIRIT

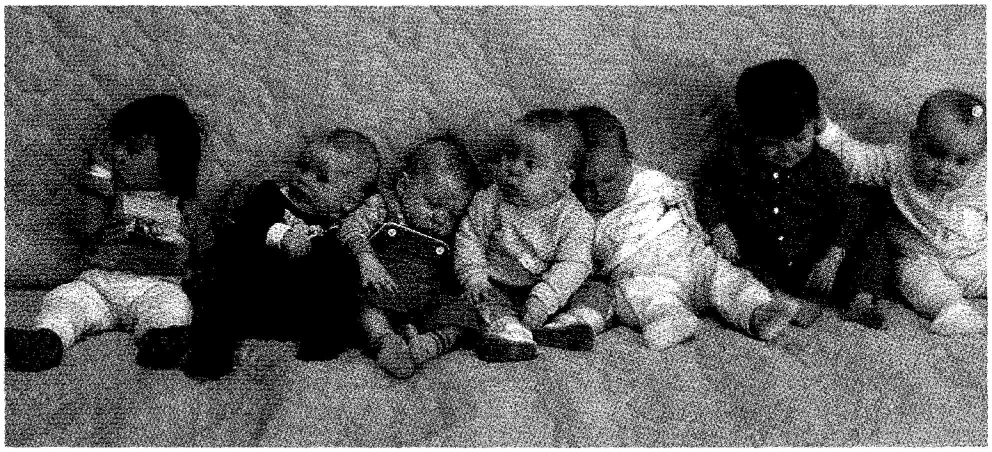
BLYTHE DANNER. **Tattinger's** (Wednesdays; 10 to 11 P.M.; NBC) also has Stephen Collins as a popular New York restaurateur with friends like Mary Beth Hurt and Jerry Stiller, not to mention the writers and producers of *St. Elsewhere.* But we are talking about *Blythe Danner—every week!*

PUBLIC WORKS

ON PUBLIC TELEVISION, *Masterpiece Theatre* will dramatize John Le Carré's **The Perfect Spy** and Vita Sackville-West's **All Passion Spent.** On **Mystery!,** more Sherlock Holmes, Inspector Morse, and Miss Marple. On **Great Performances:** *The Mikado* and Nureyev's *Cinderella.* New series include **The American Experience,** with David McCullough showing us movies about everything from the San Francisco earthquake to Eric Sevareid; **Bill Moyers' World of Ideas,** weeknights at 11 P.M. from September 12 through November 11, with Moyers talking to everybody from Carlos Fuentes to Robert Redford; and **The Mind,** a nine-parter from the people who brought you *The Brain.*

JOHN LEONARD

Robert Duvall: Lonesome Dove.



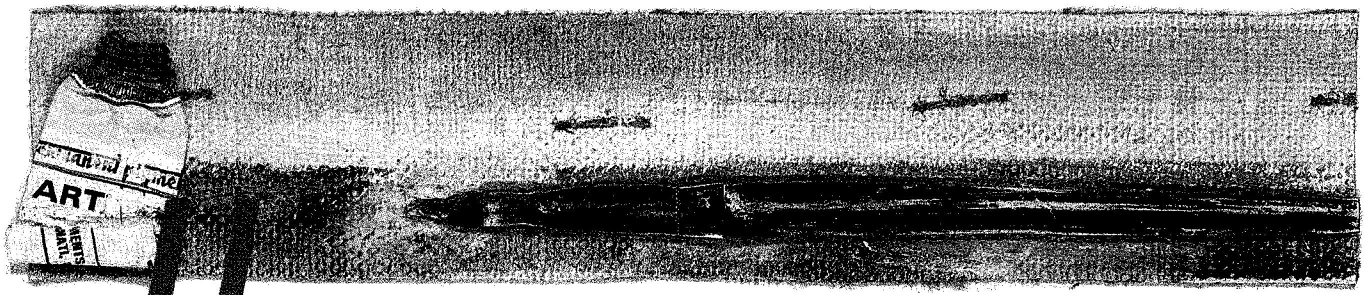
The Mind *has nine parts on PBS.*

Photograph: center, Tony Esparza/CBS.

ART

ANSELM KIEFER

The reclusive young German Symbolist brings his Big Themes to the Modern



Eugene Mihaesco

HEAVEN AND HELL ARE DEFUNCT SUBJECTS in the cynical pop culture of the eighties. So it was almost guaranteed that an artist-recluse obsessed with salvation would arrive to titillate the desiccated taste buds of the art establishment. Anselm Kiefer is a grand anomaly. In 1970, he made a premonitory watercolor: *Every Human Being Stands Beneath His Own Dome of Heaven,* presenting a yellow field, plowed and dry, and a distant figure with upraised arm, covered in a clear-blue heavenly penumbra like a large cosmic umbrella.

By now, the penumbra tends to be a rivulet of congealed lead, and the yellow field—a metaphor for the digging that must be done to prepare for the seed—is likely to be a burned and eroded mass of pigment, shellac, latex, gold leaf, cardboard, steel, and straw, some of which is already falling off. As Kiefer's materials have approached disintegration, his ambitions have reached skyward toward the sublime.

At this moment, Kiefer, 43, is just about the only living, mid-career artist who could get a full-scale retrospective at the Museum of Modern Art. There is a broad if still inchoate consensus that Kiefer may be the Greatest Painter of His Generation.

Such a title requires that the artist tackle the Greatest Themes of His Generation, and Kiefer has eagerly stepped into that role. He is a modern-day Symbolist, a label that used to be considered an oxymoron. Turning his back on four decades of thorny conceptualizing, he wants to recast the act of painting as grand theater penetrated by literary mystery. The success of his revisionism suggests that postmodern curators and critics urgently (if subliminally) hunger to revisit the spiritual architecture of modernism's early days, when an artist had a sacramental role to play in expressing a society's need for the absolute.

Now that the Japanese hold the mortgage on America, it's perhaps appropriately symmetrical that a German should show us the way back to significance in painting. The rebirth by fire of modern-day Germany is reflected in Kiefer's furnacelike resurrection out of the firefly performance art of Joseph Beuys, his tutor. Kiefer bares his Teutonic chest and, like a good Romantic, submerges himself in the oceanic myths: Isis and Osiris; the Israelites; themes of exile and longing, apocalypse and rejuvenation; the Germany of legend and history. Since no mere artwork can carry such a freight of meaning alone, the paintings need extensive decoding, which has been done to brilliant effect by Philadelphia Museum curator Mark Rosenthal in the catalogue. This may be Kiefer's weakness: the need for unbearably elaborate footnotes. You wonder, sometimes, whether any art can bear up under so much *talk,* or whether, perhaps, the acclaim of his supporters isn't based in large measure on the ennobling power of his themes.

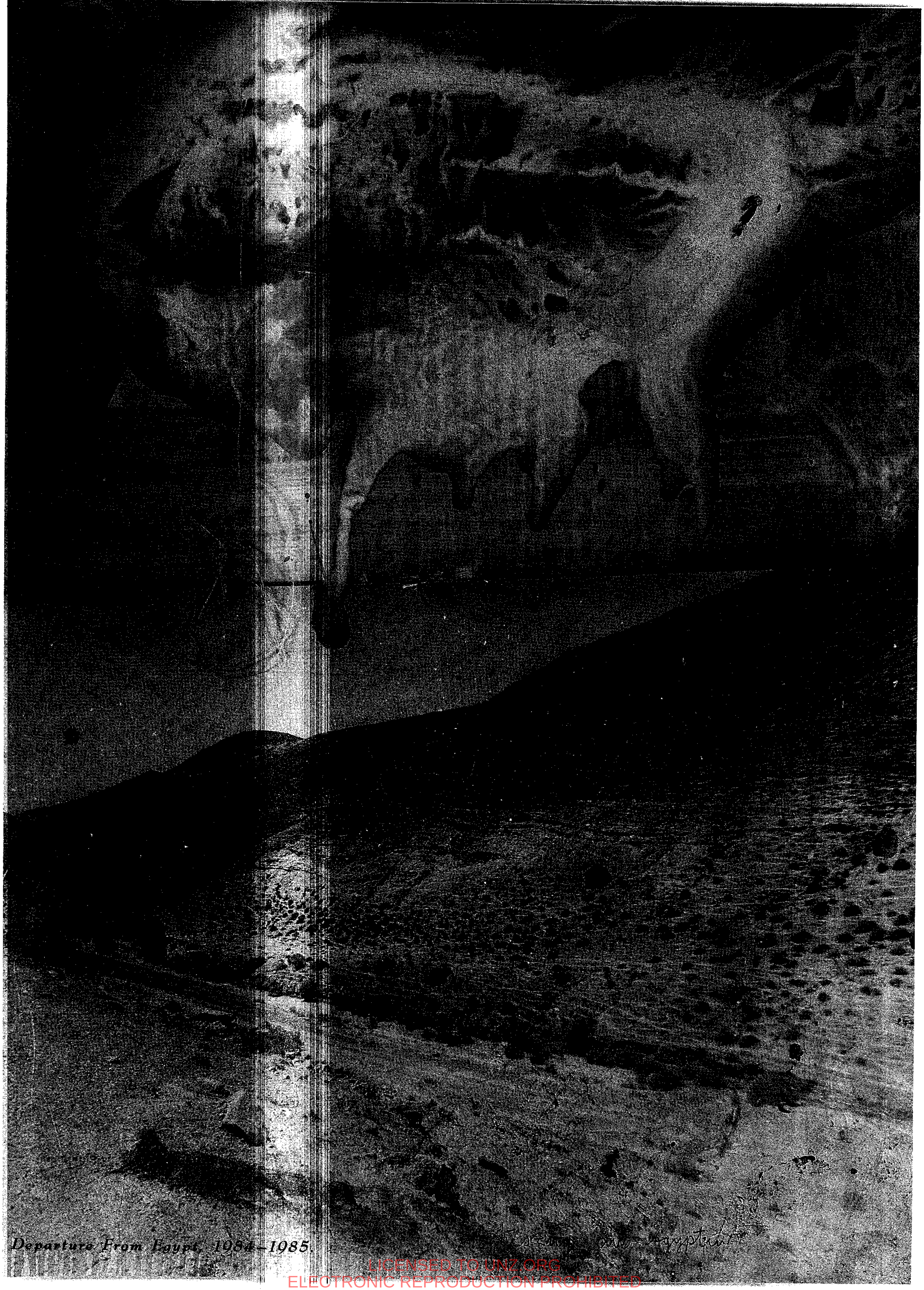
We'll know more on October 17, though MOMA is not the ideal place to see this show, which originated at the Art Institute of Chicago and has been to Philadelphia and Los Angeles. This last stop in New York is a kind of momentary final reckoning, made more problematic, and perhaps more intense, by the Modern's low ceilings. Kiefer nearly pulled the show out of MOMA because the paintings had to be jammed into falsely intimate, living-room-sized spaces. Now the bigger works will go into the taller permanent-exhibition rooms, but it remains to be seen whether the problems in hanging will skew the show's time line and confuse the issues.

Still, a certain amount of hope attends this exhibition. Art may be the common cathedral of contemporary life, but a lot of its rituals have become dried out by the self-conscious formalism of past decades and by the professional conceptualism of the European art fairs. Kiefer, searching the horizon for salvation, may succeed in leading the rest of us across the wastelands. That we want him to is almost as interesting as the adventure itself.

KAY LARSON

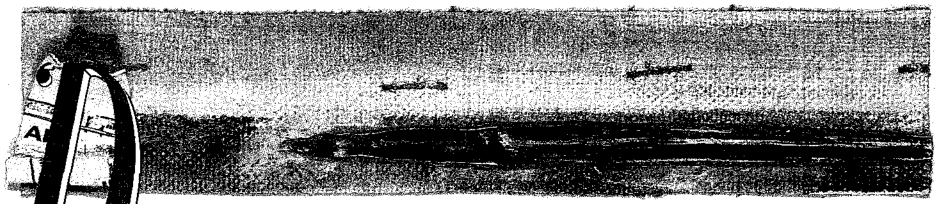
FALL PREVIEW

Courtesy of Museum of Modern Art, New York.

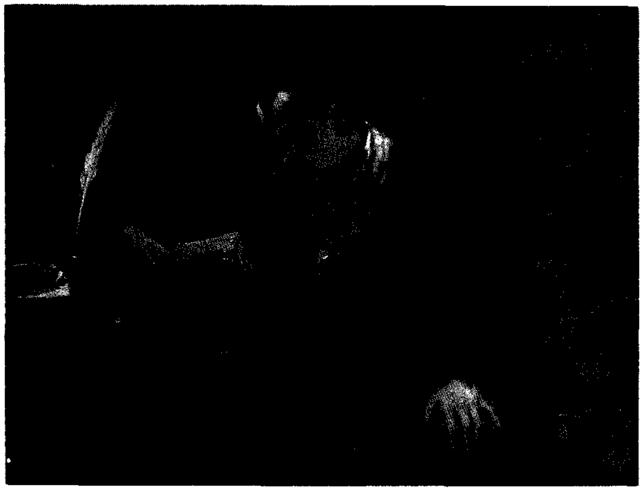

Leaving the Egyptians

Departure From Egypt, 1984–1985

M U S E U M S



Dreamings' Down Under. Georgia on our mind, Warhol on wheels. Degas pirouettes at the Met.

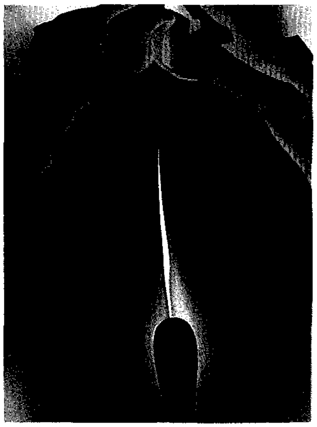


Gustave Courbet's portrait of Charles Baudelaire (circa 1848).

THE BROOKLYN MUSEUM has one of the best Egyptian collections outside the Middle East, and it is being called into service for **"Cleopatra's Egypt: Age of the Ptolemies,"** an exhibition of gold and silver and bronze, terra-cotta and faience, that returns us to Marc Antony's famous love affair. (200 Eastern Parkway; October 7 through January 2, 1989.) Planted like a rock in the middle of the nineteenth century, Gustave Courbet—bohemian and republican-revolutionary—has proved hard to avoid and hard to place. Is he an academic or a modernist, or both? **"Courbet Reconsidered"** makes a major effort to confront an artist who seems to shuttle between Rembrandt's darkness and Renoir's adoration of the flesh. (November 4 through January 16, 1989.) In the Grand Lobby, the gentle sculptor **Martin Puryear** builds another of his dreamy, delicate sojourning constructions. (November 18 through February 20, 1989.)

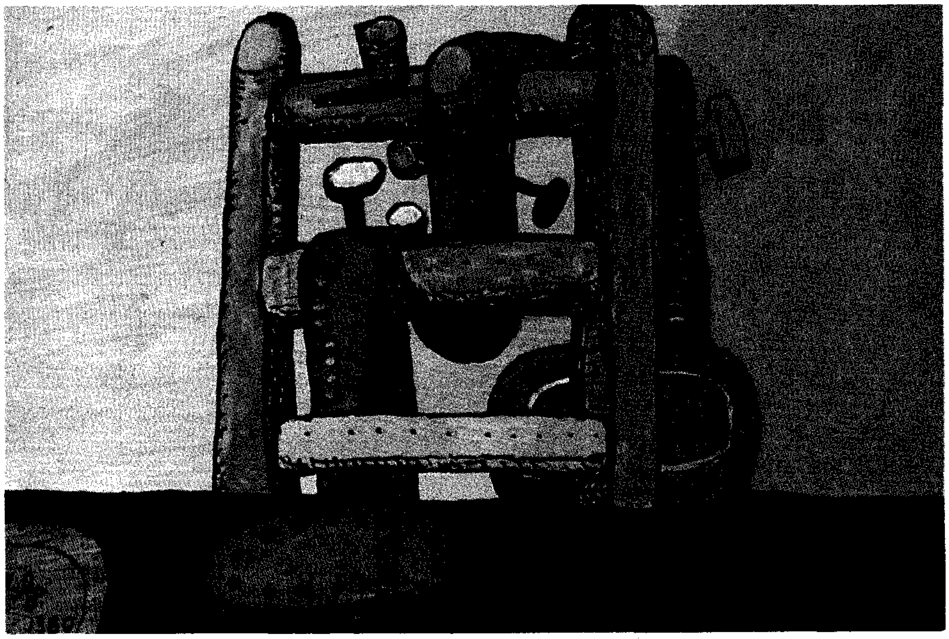
Philip Guston, SECOND-tier Abstract Expressionist, turned his art inside out during the last decade of his life and produced heroic cartoon-paintings that became a kind of art-*noir* exemplar for the artists of the seventies. Even in his darkest self-doubt, Guston relied on the shorthand spontaneity of drawing to rejuvenate himself. This show of his works on paper at the Museum of Modern Art covers all three phases of his career and is bound to offer a buoyant experience of Guston's bottomless courage. Too bad he never got treated this well by the Department of Paintings and Sculpture. (11 West 53rd Street; September 8 through November 1.) Also from the Department of Drawings comes **"The Drawings of Richard Diebenkorn,"** a show about a very different Abstract Expressionist, California's most broadly admired contemporary artist. (November 17 through January 10, 1989.)

THE ITALIAN FUTURIST **Umberto Boccioni** gets his first American retrospective—72 years after his death. An interesting, left-field choice, Boccioni and his vertiginously spinning cityscapes raise questions about modernism and Fascism. (The Metropolitan Museum, Fifth Avenue at 82nd Street; September 15 through January 8, 1989.) **Georgia O'Keeffe's** euphoric exhibition arrives at the end of its four-museum tour. (November 19 through February 5, 1989.) The ethereal **"Painting in Renaissance Siena, 1420–1500"** comes for Christmas. (December 20 through March 19, 1989.)



O'Keeffe at the Met.

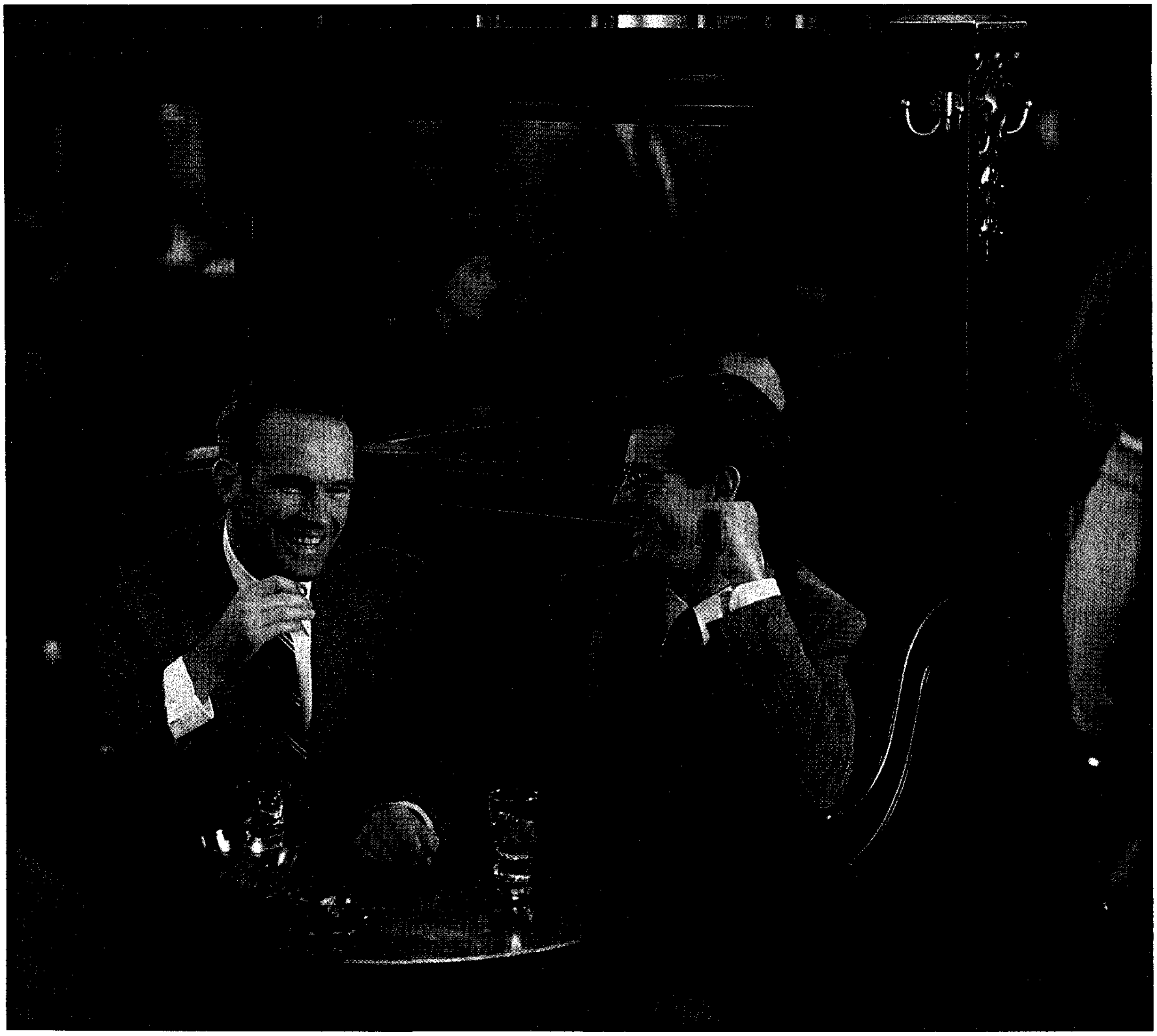
CAN QUEENS SUPPORT its own museum? Does New York love the



An untitled cartoon-painting by Philip Guston, at the Museum of Modern Art.

Estate of Georgia O'Keeffe; bottom, Private Collection, Museum of Modern Art.

Your Scotch and Soda is only as good as your Scotch and soda.



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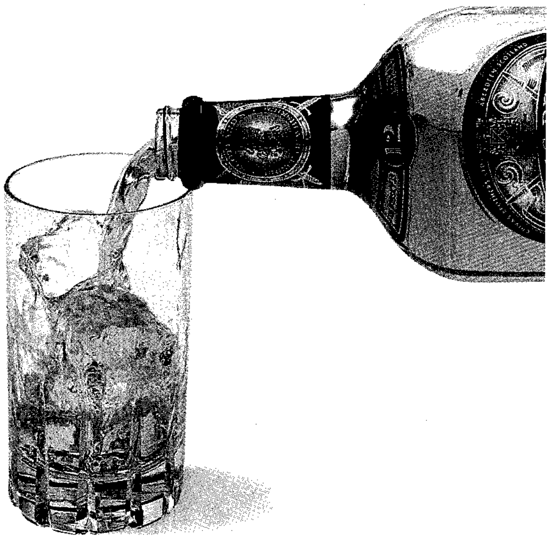
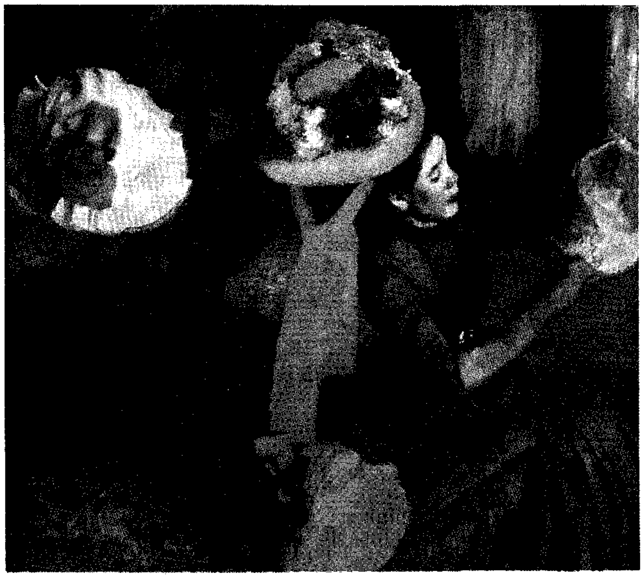
What are you saving the Chivas for?

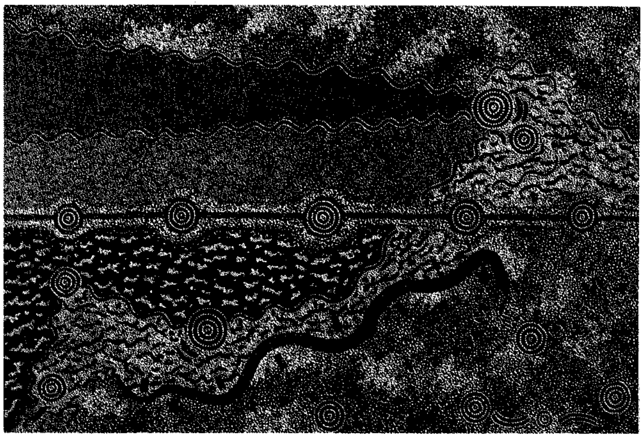


movies? So they hope at the **American Museum of the Moving Image,** a new institution devoted to the "art, history, and technology of film, television, and video," housed in Paramount's twenties production facility, the historic Astoria Studios complex. Redone by Gwathmey Siegel & Associates, the building has two floors of galleries, a theater, a screening room, and the obligatory café. Its inaugural exhibition lines up 60 of the machines that make movies, some dating to 1860; its permanent exhibition dissects the credits at the end of a film. (35 Avenue at 36th Street, Astoria, Queens; beginning September 10.)

BROTHELS, CAFÉS, THE racetrack, the ballet.... In **"Degas,"** the Metropolitan re-enters that familiar but endlessly fascinating pleasure palace that was Paris in the 1880s. The collaboration this time is with the Louvre and the National Gallery of Canada. Arriving at the end of its tour, the show will be freshened with pastels and drawings from the Met's excellent holdings, to augment monotypes, paintings, prints, and sculpture. Degas's life has been sieved through an ever-finer mesh for the catalogue, which has the heft of Sears, Roebuck's. Will this show present a few surprises or merely reintroduce an artist of superbly familiar sensuality? (Fifth Avenue at 82nd Street; October 11 through January 8, 1989.)



Edgar Degas's The Millinery Shop *(circa 1882), at the Met.*



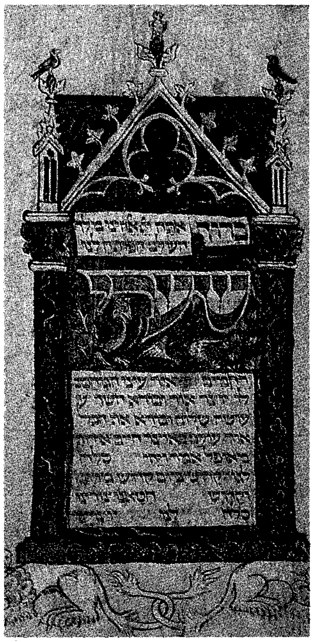
Five Dreamings, *from "The Art of Aboriginal Australia."*

IN THE CULTURE OF THE Australian aborigines, a "dreaming" is a creation myth, a story about the history of the world; it's also a conceptual map of the tracks left on the landscape by ideas and events. For several millennia, the aborigines painted the "dreamings" on rocks, but then they discovered acrylics and canvas, mysteriously creating a new art form out of an immensely old one—Jackson Pollock reborn in heat and dust. The visual power of this strange, allover, otherworldly art should shock every abstract painter in New York. **"Dreamings: The Art of Aboriginal Australia,"** at the Asia Society, is a very unusual exhibition. It considers the ties between seeing and knowing, and between mind and the experience of place. You wonder where this painterly gift came from, and why nobody outside Australia has paid any attention until now. (725 Park Avenue, at 70th Street; October 6 through December 31.)

LIKE THOSE IN BORGES'S magical libraries, the volumes that fill **"A Sign and a Witness: 2,000 Years of Hebrew Books and Illuminated Manuscripts"** are not just beautiful objects but a collective index of one branch of the human universe. The New York Public Library's Jewish Division, founded in 1897, worked four years to assemble 185 books, including a Dead Sea scroll, a thirteenth-century German Xanten Bible, and the first dated Hebrew book in print. Expect a wonderfully ambitious show. (Fifth Avenue at 42nd Street; October 15 through January 14, 1989.)

EVER THE CENTER OF the unexpected, P.S. 1 will exhibit **Michelangelo Pistoletto,** an Italian who appeared in the "Arte Povera" show and who has periodically haunted Manhattan with his installations incorporating the illusions and allusions of mirrors. The show covers the decades since 1960; you can expect it to have the winsome, minnow-like slipperiness of its "Arte Povera" peers. (46-01 21st Street, Long Island City, October 2 through November 27.) **"Here and There: Travels"** is a four-part series of exhibitions on that theme. Part I looks at the difference between the unself-consciousness of "folk" art and the hyperconscious, high-tech work of New York artist Alex Locadia. (P.S. 1's Clocktower Gallery, 108 Leonard Street; October 27 through December 11.)

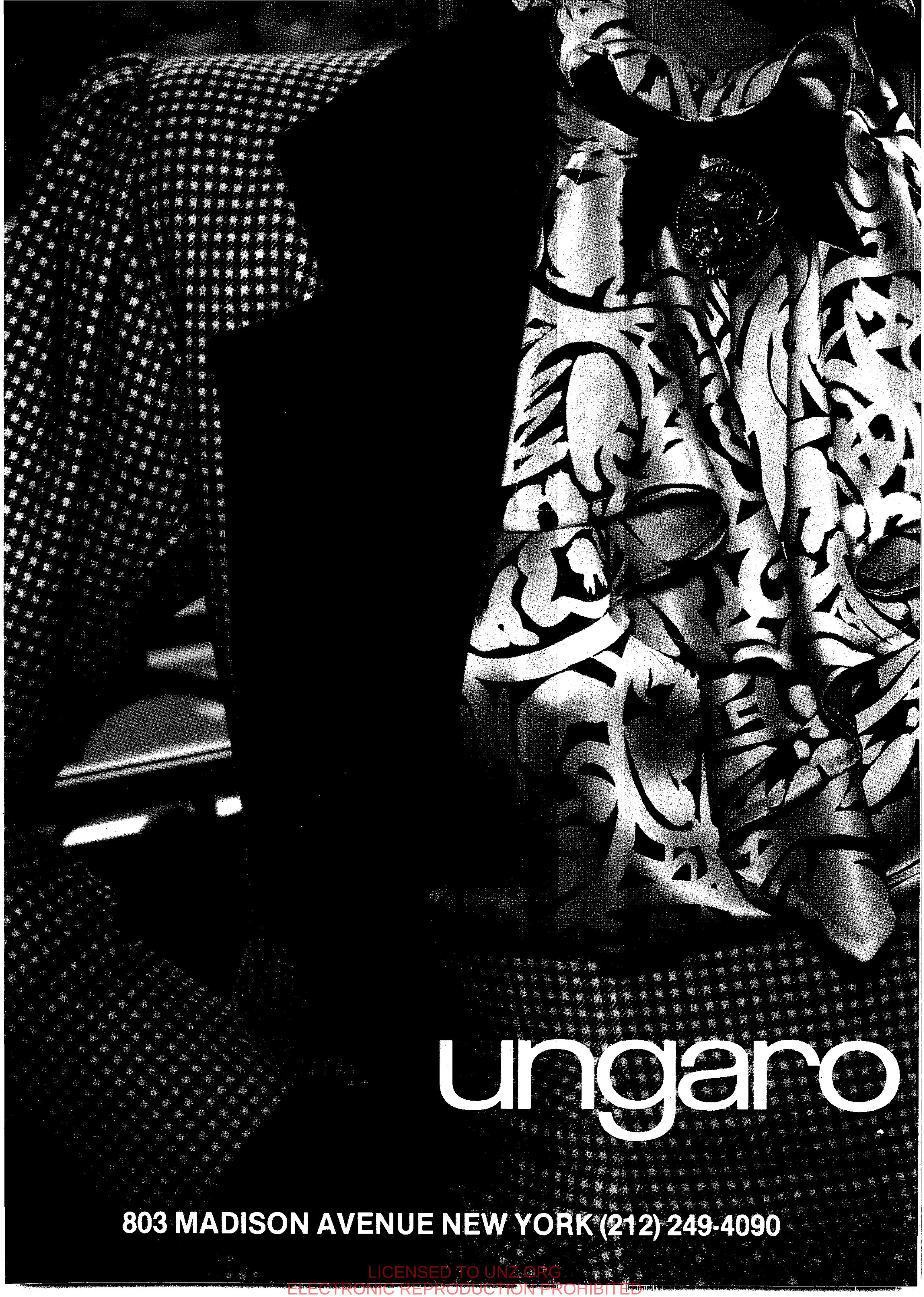
IN ITS MOST AMBITIOUS show yet, the Center for African Art brings together ivories, prints, books, maps, textiles, bronzes, and other artifacts produced during the first European contacts with Africa, in **"Africa and the Renaissance."** (54 East 68th Street; November 17 through April 9, 1989.)



A Hebrew prayer book.

THE AMERICAN APPETITE for England's upper crust is served in **"The Countess' Treasury: Gems & Curiosities From Burghley House,"** at the Cooper-Hewitt: sixteenth- and seventeenth-century jewels and similarly flashy treasures from a single collection. (2 East 91st Street, September 6 through November 27.) More for royalty-mongers: The 300th anniversary of **William and Mary's** accession to the English throne

Photographs: top, collection of Gabrielle Pizzi, photo by Michael Kluvanek, South Australian Museum; center, courtesy of New York Public Library; bottom, courtesy of the Art Institute of Chicago.



ungaro

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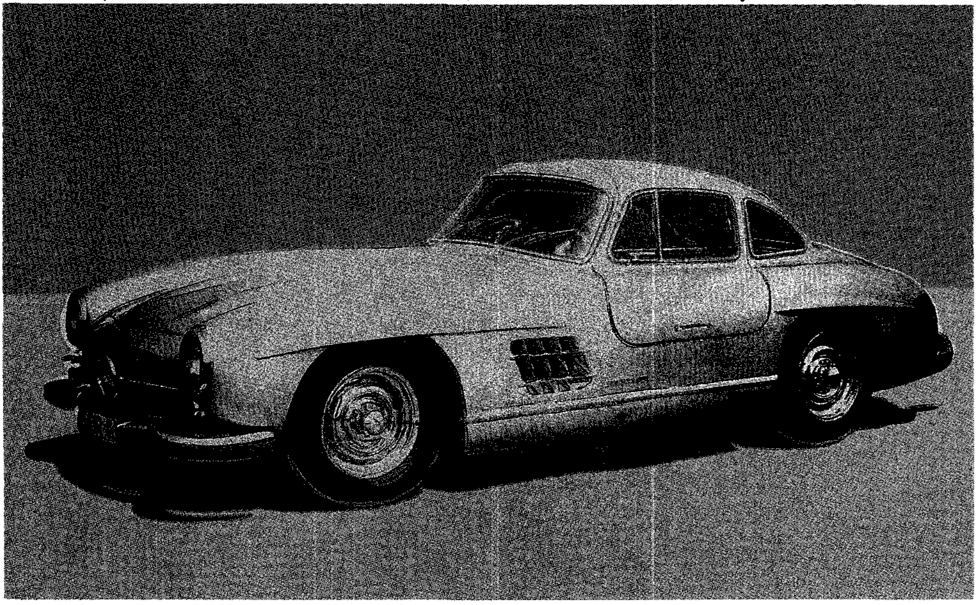
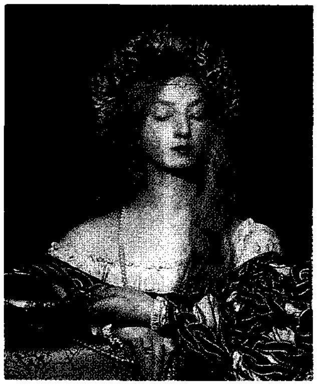
provides the occasion for a big show of period Dutch, English, and American decorative arts. (November 15 through February 12, 1989.)

UNDER NEW MANAGEment: Tom Krens's Guggenheim begins with **"Andy Warhol, Cars"**—47 paintings and drawings of, yes, that's right. The limitation might seem odd, but this exhibition, organized by the Kunsthalle Tübingen in West Germany, was sponsored by Mercedes-Benz. (1071 Fifth Avenue, at 89th Street; September 30 through November 27.) The car show is accompanied by **"Return to the Object: American and European Art of the 1950s and 1960s From the Guggenheim Museum Collection,"** featuring American and European artists, including Oldenburg, Rauschenberg, Beuys, and Dubuffet, who might be expected to flesh out the metallic bones of Warhol's vehicles. (September 23 through November 27.) **Douglas Davis,** *Newsweek*'s architecture and photography critic and a video artist passionate about media, presents *Ménage à Trois,* a re-creation of a 1986 performance that leapt the airwaves to land in three locations in New York and Europe. (October 28 through November 2.)


Andy Warhol's Mercedes-Benz 300SL Coupe, 1954, *at the Guggenheim.*


Vanity, *at IBM Gallery.*

The Edwardians and After: The Royal Academy, 1900–1950" digs up some three-score diploma paintings from the London old-boy artists' club, done by the likes of John Singer Sargent, John Nash, and Augustus John. (The IBM Gallery of Science and Art, 590 Madison Avenue, at 56th Street; September 27 through November 26.)

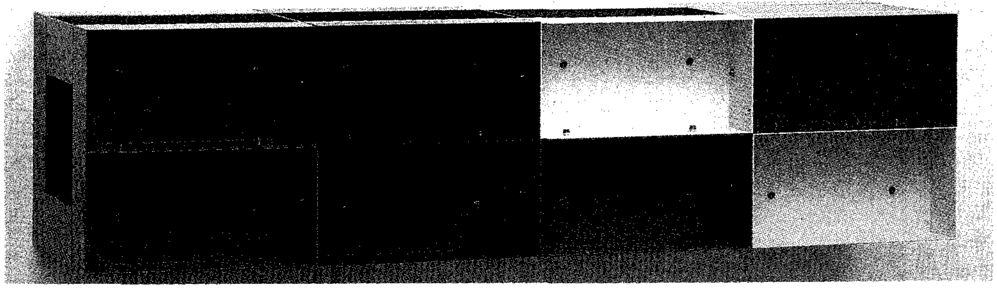
SMART, ARGUMENTAtive, lean and hungry, **Donald Judd** made his reputation in the early sixties as an art critic who also did pared-down, boxy, cadmium-orange sculpture in his father's wood shop. Judd's minimalism has been an art-world fixture for a quarter of a century. The Whitney gives him a retrospective, including his bid for rejuvenation in the past few years. (945 Madison Avenue, at 75th Street; October 20 through December 31.) In counterpoint to MOMA's Diebenkorn show comes **David Park,** who helped turn San Francisco artists away from Abstract Expressionism in the fifties. (November 3 through January 15, 1989.)

THOSE ROMANTIC GERmans—Caspar David Friedrich, Adolph von Menzel, and friends—spread titillating gloom at the Pierpont Morgan Library in a show of drawings and watercolors, **"The Romantic Spirit: German Drawings, 1780–1850, From the German Democratic Republic."** (29 East 36th Street; November 17 through January 29, 1989.) Wilhelm Grimm's story of Mili, the girl who was sent into the forest to protect her from a war, was discovered in 1983 and is now illustrated in **"Drawings and Watercolors by Maurice Sendak: Wilhelm Grimm's 'Dear Mili.'"** (November 3 through February 12, 1989.)

OUT OF THE VASTNESS of the Americas—all of them—comes **"The Latin American Spirit: Art and Artists in the United States, 1920–1970,"** an exhibition awash in numbers: seven curators, three consultants, and 220 works created by 140 artists, including a panel from a 1933 Diego Rivera mural commissioned by a founder of the American Communist Party. The Bronx Museum of the Arts means to prove the viability of Latin culture—or else. (1040 Grand Concourse, the Bronx; October 1 through January 29, 1989.)

THE JEWISH LITERARY tradition is presented in **"A People in Print: Jewish Journalism in America,"** covering Colonial times to the present, at the Jewish Museum. (1109 Fifth Avenue, near 92nd Street; October 13 through February 23, 1989.) And that monster of legend, the golem, gets its Frankensteinian face—from medieval days till now—displayed in **"Golem! Danger, Deliverance, and Art."** (November 20 through April 2, 1989.)

KAY LARSON


An untitled work from the Donald Judd retrospective at the Whitney.

Photographs: top, courtesy of IBM Gallery of Science and Art; center, collection Daimler-Benz Ag; bottom, collection of Frank Rothman; photo by James Dee.

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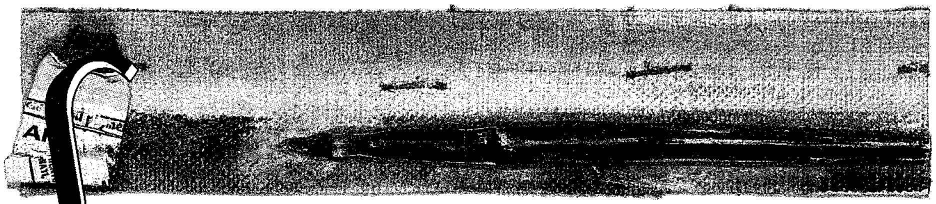
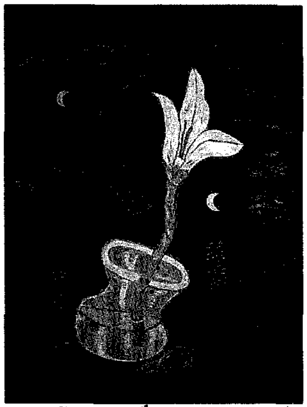
GALLERIES



Sandy Skoglund's blizzard of blue leaves. Ray Smith steps back; Chuck Close gets *very* close.

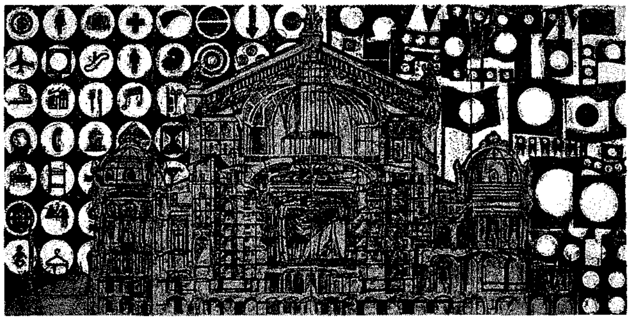


Cicero's Flower *(1987).*

ONE CAN JUST IMAGINE New York *Post* headlines summing up the lurid, passionate events in **Carmen Cicero**'s paintings, which take a ribald but fanciful look at New York street life. And the 62-year-old artist—who keeps a studio on the Bowery—knows the subject intimately. His latest canvases depict street dancers, mysterious "night flowers," and cityscapes. (Graham Modern, 1014 Madison Avenue, near 78th Street; October 6 through 29.)

AMERICAN REALIST **Edward Hopper** traveled to Paris and other European cities (like many in his generation), but he never met Gertrude Stein or Picasso, and claimed to be unswayed by the modern movement. After 1910, Hopper never set foot in Europe again but traveled instead throughout the United States, painting his stark American scenes. This October, Hirschl & Adler Galleries will show oil paintings, watercolors, and drawings from the twenties through the forties, concentrating on Hopper's Cape Cod and Gloucester subjects. (21 East 70th Street; October 1 through November 12.)

OTHERWISE ORDINARY rooms invaded by hordes of crawling and dangling babies, man-eating goldfish, or slime-green cats are a few of the spooky tableaux that painter-photographer-sculptor **Sandy Skoglund** has created as installations and photographed. In *A Breeze at Work,* at Damon Brandt Gallery, Skoglund has fashioned an office that you wouldn't want to work in—unless, of course, you enjoy being attacked by large blue leaves. Lorence-Monk Gallery, in the same building, will show Skoglund's new sculptures—bronze-patinated typewriters, tape dispensers, and pencil sharpeners, all under siege by those leaves. (568 Broadway, at Prince Street. At Brandt from September 10 through October 1; at Lorence-Monk from September 17 through October 15.)

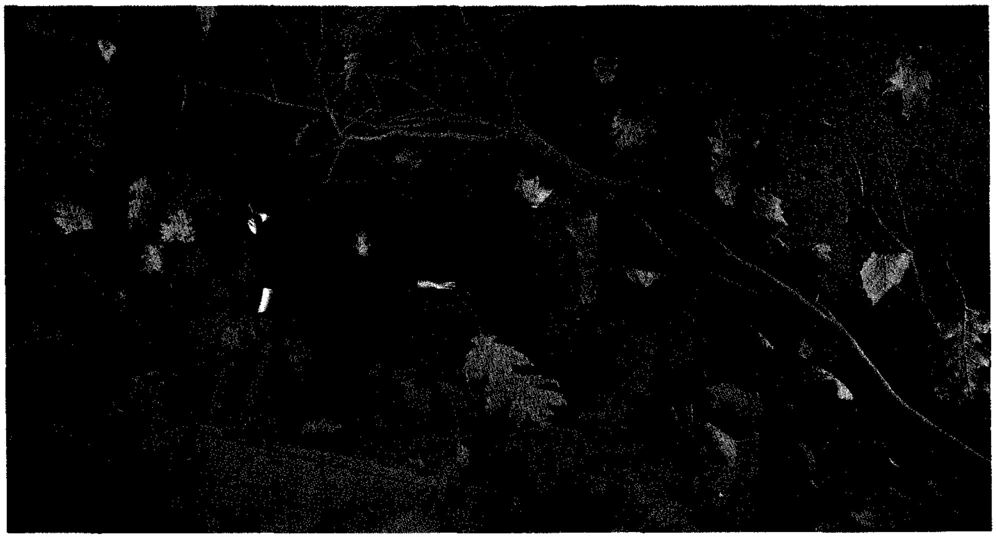


Matt Mullican's signs and symbols are at Michael Klein.

Matt Mullican CITES the airport and his parents' collection of primitive art as the strongest influences on his own work: signs and symbols for everyday objects and for concepts such as life and death—all incorporated into posters, banners, canvases, granite plaques, and stained glass. Mullican, who lives in Los Angeles, has an installation at the Brooklyn Museum (through November 7), and he will show recent works at Michael Klein, including a film, a series of hand-painted posters, an old steam engine, doors with stained-glass designs, and photographs. (611 Broadway, near Houston Street; October 14 through November 12.)

IN HIS NEW PAINTINGS, **Willy Heeks** has woven intricate networks of lines and organic shapes with background colors steeped in nature: intense sky blues, swampy greens, marigold yellows, and the rusts and ochers of decaying leaves. Though his paintings are purely abstract, Heeks's shapes and hues have something in common with the moody, enchanted landscapes of Charles Burchfield. (David Beitzel Gallery, 113 Greene Street; November 3 through December 3.)

KNOWN FOR THEIR OWN unflattering (and sometimes unrecognizable)



A Breeze at Work *(1987), by Sandy Skoglund, at Damon Brandt.*

Photographs: center, Bill Orcutt, courtesy of Michael Klein, Inc.; bottom, courtesy of Lorence-Monk Gallery.

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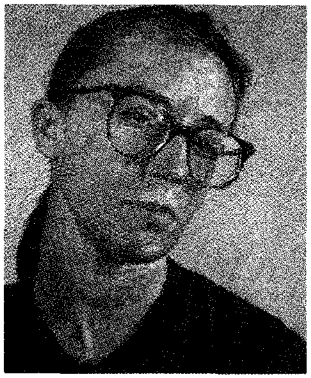
self-portraits, Cindy Sherman, Lucas Samaras, Alex Katz, and Francesco Clemente are now the subjects of **Chuck Close's** unsparing eye. Pace Gallery will show his recent larger-than-life portraits painted in dots of color, on large and small canvases. (32 East 57th Street; September 23 through October 22.)

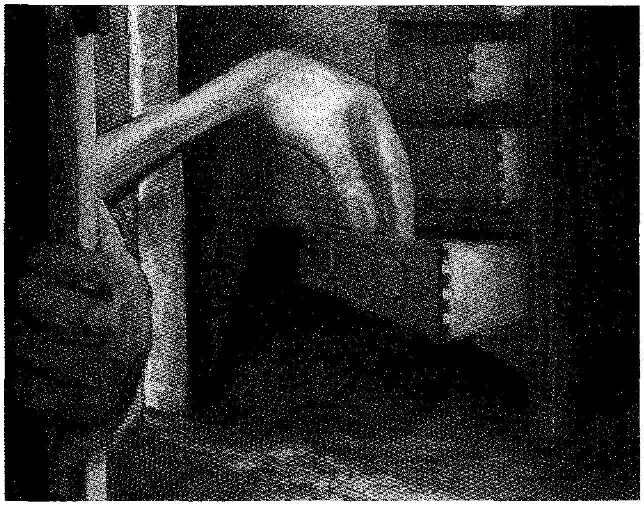
INAUGURATING ITS NEW space, P.P.O.W will show **Dotty Attie's** early paintings in her first show there. Known for her slightly sinister narrative drawings of figures and landscapes interspersed with text, Attie investigates episodes in the lives of Ingres, Caravaggio, and Vermeer in her tile-size paintings (each complete work is composed of 40 to 50 paintings hung next to one another in sequence). On some of her canvases, Attie has copied fragments of these masters' paintings, and on others she tells her stories, with a bit of poetic license. (532 Broadway, near Spring Street; September 17 through October 15.)



Chuck Close's Cindy.

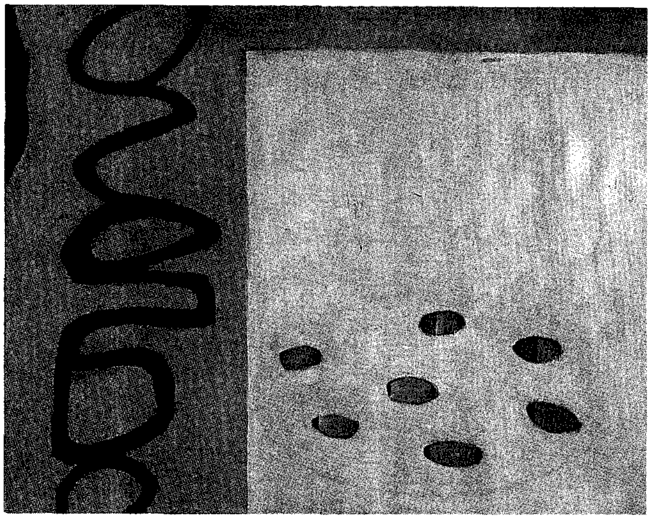
MANY OF THE SOURCES for **Michael Kessler's** abstract paintings are found in his Pennsylvania Dutch background: the colors in glazed pottery and painted furniture, the patterns and shapes in quilts and hex signs, and the sculptural sense of line in farming equipment, weather vanes, wood carvings, and landscape. But none of this is immediately apparent; Kessler's recent paintings resemble aerial views of landscapes. (Jack Tilton Gallery, 24 West 57th Street; October 4 through 29.)

LIKE HOPPER, **Frederick Childs** has documented solitary activities in his paintings, but Childs's protagonist is more likely to be conducting bizarre scientific experiments in the attic than pumping gas or gazing pensively out a bedroom window. In his recent works, Childs has painted this character's strange preoccupations in close-up, obliterating all but his arms and legs; in other paintings, the character has disappeared, leaving clues behind. Diane Brown Gallery will show these mysterious paintings in September, along with a group of representational bronze sculptures by **Steven Beyer,** who is having his first solo New York exhibition. (560 Broadway, at Prince Street; September 7 through October 8.)



Search, *by Frederick Childs, at Diane Brown Gallery.*

SET AGAINST ATMOSPHERIC backgrounds, the egg, scroll, and lozenge shapes in **Erwin Bohatsch's** paintings have an almost human presence. Recent large-scale works by this Austrian artist will be shown at the Sharpe Gallery. (152 Wooster Street; September 17 through October 12.)



An untitled 1988 work by Erwin Bohatsch, at Sharpe.

MINIMALIST **Robert Grosvenor's** earlier sculptures have been described as "massive" and "brutish," but a recent work brings to mind the shack Allie Fox and family built for themselves while stranded on a sandbar in *The Mosquito Coast*. Beneath its corrugated-metal roof, concrete blocks pinion a large piece of blue plastic to the floor, as though the artist were anticipating a hurricane. Paula Cooper Gallery will show this and other new sculptures. (155 Wooster Street; October 1 through 29.)

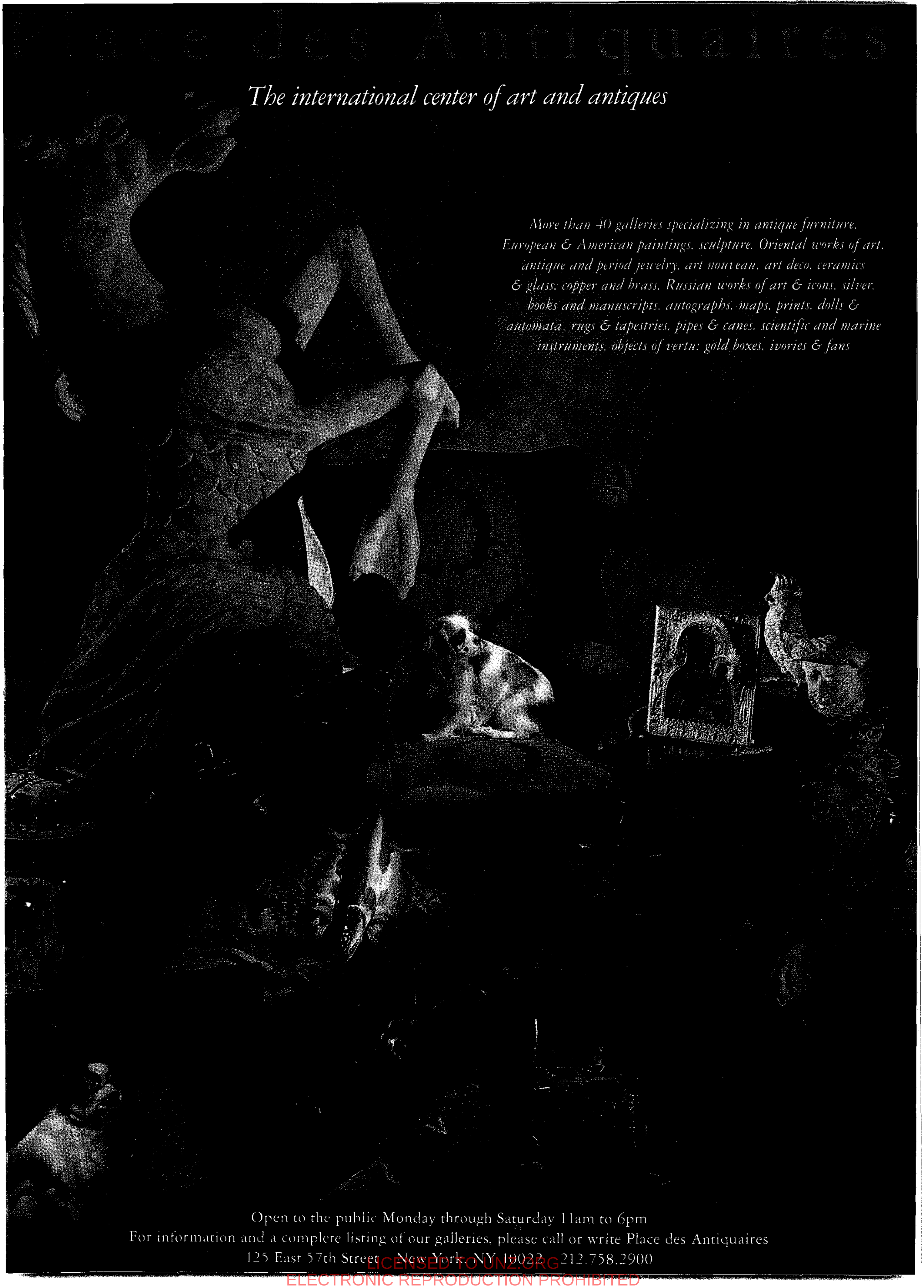
Robert Ryman HAS been making his all-white paintings for some 30 years, but he has experimented with different kinds of paints on different surfaces. For his show—of new and earlier works—at Dia Art Foundation, Ryman has designed five galleries on the top floor, using the available natural light from skylights and windows to complement his paintings. (548 West 22nd Street; October 7 through June 18, 1989.)

EARLY-TWENTIETH-CENTURY Mexican painting was an incredible and unlikely banquet of Surrealism, anthropology, archaeology, Cubism, Expressionism, and quattrocento Italian mural painting. Raised in Mexico, **Ray Smith,** 29, has continued and enlarged on this tradition, painting his fantastic scenes on large wood panels. He'll have his first solo New York show at Sperone Westwater Gallery. (142 Greene Street; October 22 through November 12.)

NOVEMBER CAN BE A cheerless month, so a survey of sculptor **Judy Pfaff's** bright, helter-skelter installations of fabricated metal, found plastic, and furniture couldn't be a better choice to celebrate the second season at the National Museum of Women in the Arts. For those who can't travel to Washington, D.C., Holly Solomon Gallery has planned a show of Pfaff's recent collages and one installation. (The National Museum of Women in the Arts, November 22 through January 15, 1989. Solomon, 724 Fifth Avenue, near 57th Street; November 10 through December 3.)

EDITH NEWHALL

Photographs: top, courtesy of Sharpe Gallery; center, Bill Jacobson Studio, collection of Paul Hoffman; bottom, Earl Ripling.



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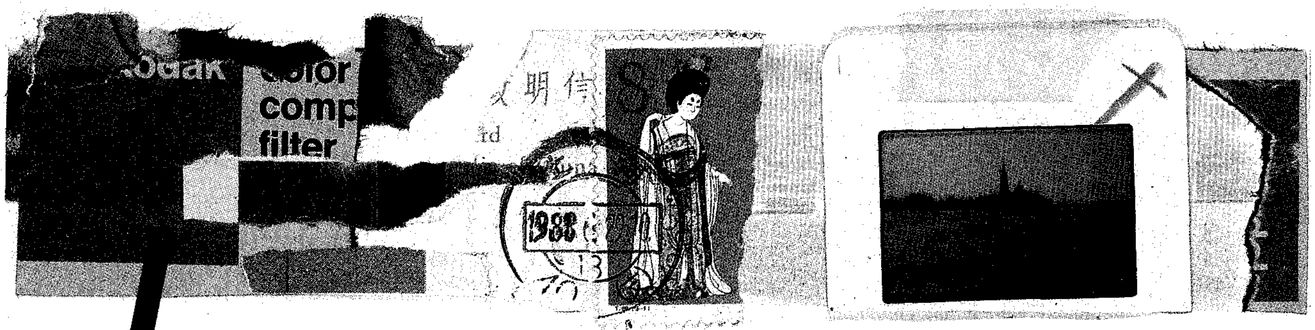


Eugene Mihaesco

In 1906, WHEN THE EDITOR OF *National Geographic* published 70 photographs of wild animals, two members of his board of managers were so outraged to see photography take over a serious magazine that they resigned. Readers, however, were delighted, and the *Geographic* continued on a course that would make it the longest-lived photo magazine in America. Today, its files hold roughly 10 million images of ravenous beasts and thirsty deserts that no one ever suspected might actually be art—no one, that is, until now. *Odyssey: The Art of Photography at National Geographic* will hang at the International Center of Photography (94th Street at Fifth Avenue) from September 16 to October 30. The show, 250 photographs (and a handsome catalogue), was organized by the Corcoran Gallery of Art in Washington, D.C., and sponsored by Eastman Kodak.

More than half of these pictures have never been published. The *Geographic* always considered photographs mere illustrations—"illustrations," says Declan Haun, a photographer and picture editor at the magazine, "for stories no one reads. What an irony." Splendid pictures that didn't advance the narrative hit the cutting-room floor; they are now being reclaimed. Included are fine examples from early in this century, when the magazine had no staff photographers but stocked pictures for the future by Antarctic explorers and climbers dangling from ropes. Only one bare-breasted woman shows up—the magazine coyly referred to this state as "true native dress."

From its first hand-colored photograph in 1910, the *Geographic's* emphasis has always been on color. This show offers a delicious bouquet of autochromes (the first successful color photographs ever marketed), with hues as lyrical, delicate, and musty as an early touch of autumn. Jane Livingston, curator of *Odyssey,* speculates that the *National Geographic* may have the largest collection of autochromes in the world.

In 1927, the magazine printed the first color pictures ever taken underwater. Such scenes remained popular, if difficult to come by. A crocodile once gobbled a staff member's camera for lunch and considered scarfing down the photographer for dessert. Later, the "red shirt school of photography" flourished: photographers took colorful props into the field in case the natives were drab, and observant readers might have noticed Bulgarian peasants and Syrian farmers wearing the same brilliant garments in different issues of the magazine.

The *Geographic* published its first all-color issue in 1962 while other magazines hung back. The choice must have been the right one, for eventually everyone climbed on the bandwagon, and today the magazine boasts 10.8 million subscribers and an estimated 40-million readers, none of whom ask, "But is it *art?*"

The magazine long adhered to a 1914 rule: "Only what is of a kindly nature is printed about any country or people, everything unpleasant or unduly critical being avoided." This wasn't easy. Once, when an editor asked for a picture of some scandal-free Hollywood star, his photographer reported that "the only actress out here who hasn't indulged in scandal seems to be Minnie Mouse." But the *Geographic* has begun to change and in the past ten or fifteen years has introduced such sights as wounded South Africans and blindfolded skulls in Kampuchea.

Jane Livingston, remarking on the dignity, honesty, and unself-consciousness of photographs made for the magazine, says the experience has rather spoiled her for certain "so-called art photographs" long accepted by the Establishment. Not everyone at the *Geographic* is so pleased to see its documents transmuted into fodder for the art world. One editor suspects this show may only reinforce the image of the magazine as "beautiful but irrelevant"—but the real question is not whether geography and journalism could possibly be art, but whether a magazine no subscriber can ever bear to tear up, burn, or simply throw away can ever be called irrelevant.

VICKI GOLDBERG

FALL PREVIEW

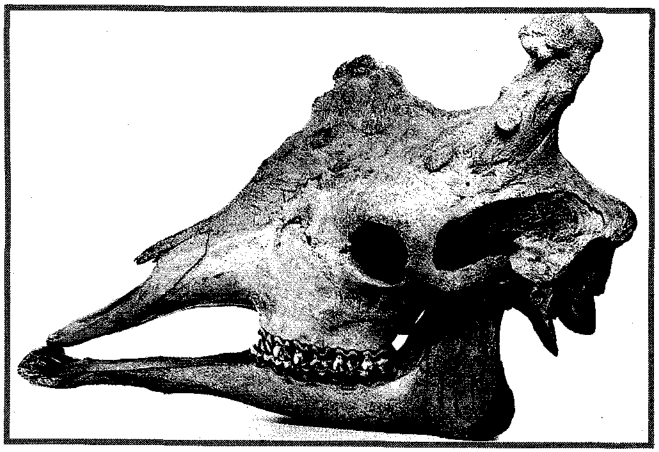
PHOTOGRAPH BY STEVE McCURRY

Rajasthan, India, 1983.

PHOTOGRAPHY

Kodak color comp filter
1988

Wild men, old masters, shots from two wars. Penn snaps the bare bones; the Starns cut up.


Giraffe, *from Irving Penn's "Cranium Architecture" series.*

Irving Penn HAS PHOTOGRAPHED charwomen, Hell's Angels, New Guinea warriors, and—for the cover of *Vogue*—some of the most beautiful models in the world. For "Cranium Architecture," at Pace/MacGill, Penn took black-and-white "portraits" of the animal skulls in a museum in Czechoslovakia, among them a warthog, a spotted hyena, and a polar bear. (11 East 57th Street; December 1 through January 14, 1989.)

IN 1965, **Jan Groover** graduated from Pratt with a degree in painting. Last year, the Museum of Modern Art held a major retrospective of her photographs—triptychs of trucks; scenes from suburbia; knives, forks, spoons, and funnels juxtaposed with green peppers and prayer plants. "With photography," Groover has said, "I didn't have to make things up. Everything was already there." Robert Miller Gallery will show more than two dozen new studio still lifes by the 45-year-old American formalist. (41 East 57th Street; September 8 through October 1.)

Jan Groover sets the table for a still life at Robert Miller Gallery.

A SELECTION OF ROMANTIC Landscapes" features black-and-white diptychs by **Mikael Levin,** many taken from a rowboat in a pond in Sweden. (Twining Gallery, 568 Broadway, at Prince Street; September 20 through October 9.)

HE HAS WORKED IN THE Adirondacks and Rio de Janeiro, with Olympians and lifeguards, with clammers and Calvin Klein. From October 4 through 29, Robert Miller Gallery will show **Bruce Weber's** "Figure Studies"—new portraits of the fashionably undressed. (41 East 57th Street.)

Farmer by the Sea AND *Diner, New York City* are just two of the spare works in "Early Joys," **Louis Stettner's** show at Photofind. The photographs—taken in Europe, Mexico, and the U.S. from 1947 to 1972—showcase Stettner's artistic restraint as well as his passion for people. (138 Spring Street; September 14 through October 22.)

OVER THE PAST 50 years, **Arnold Newman** has photographed everyone from Haile Selassie I to Grandma Moses and Dr. Seuss. The New-York Historical Society will exhibit 164 images by the photographer, who describes his job as "a matter of joining forces with the sitter." (170 Central Park West, at 77th Street; September 9 through October 30.) Sidney Janis Gallery will show some 60 Newman works in "New Collages, New Photographs & Unseen Vintage Prints." (110 West 57th Street; September 15 through October 8.)

Rick Arrango, *by Bruce Weber.*

MIKE AND DOUG STARN, 27, a.k.a. the **Starn Twins,** were the media darlings of the downtown scene

Photographs: left, Rick Wester; top, Bruce Weber; bottom, courtesy of Robert Miller Gallery, N.Y.C.

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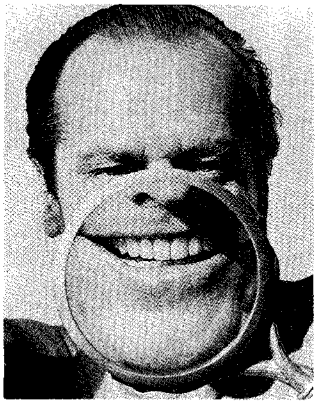


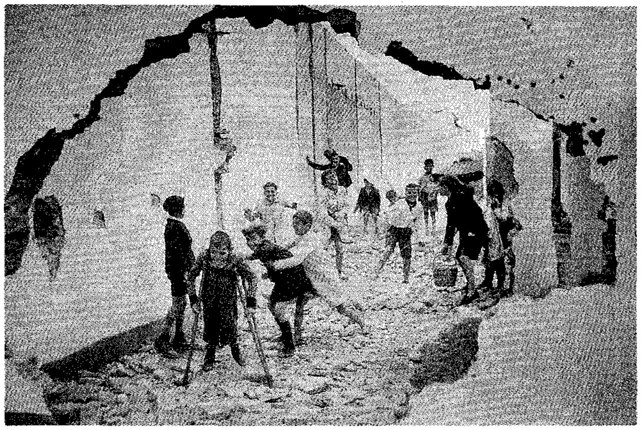
Jack Nicholson, by Herb Ritts.

last year. Their brand-new photocollages—cut and crumpled, torn and taped, stained and scratched, pushpinned, mauled, or otherwise manipulated—will be at Stux Gallery. Some of the photographs resemble old snapshots; others, mounted in decaying frames, are more sculptural. The new show by the Boston photographers (who plan to move to New York next summer) will feature plant images, portraits, and tropical landscapes. (155 Spring Street; October 5 through 29.) Leo Castelli will exhibit additional work by the Starns from September 24 through October 15. (420 West Broadway.)

IVAN DMITRI FOUNDED THE "Photography in the Fine Arts" project in 1959 to "advance the acceptance of photography as a fine art and of its practitioners as artists," but the exhibit series was ended after his death in 1968. Perhaps the largest show of the season, **"Master Photographs From the 'Photography in the Fine Arts' Exhibitions, 1959–1967"** will display the fruits of Dmitri's labor—209 color and black-and-white prints by 139 photographers, including Dorothea Lange, Henri Cartier-Bresson, and Margaret Bourke-White. (International Center of Photography, 1130 Fifth Avenue, at 94th Street; November 8 through January 8, 1989.)

FOR MANY NEW YORKers, Venice is the city of gondolas, the Ponte Vecchio, and Harry's Bar. But **Alex Gotfryd** has found another city—a Venice "immersed in fog and the mystery of time," which he photographed between 5:30 and 7 A.M. during two damp weeks in November. The cityscapes, Gotfryd says, are based on a dream, and often depict a mysterious woman in black. (Lieberman & Saul, 155 Spring Street; November 5 through November 19.)

WHEN **David C. Turnley** arrived in Johannesburg in July 1985, he handed his bags to a helpful black porter who said, "Thank you, boss." Two and a half years later, when the photographer was expelled, the porter attended his farewell party. In the meantime, Turnley recorded disturbing scenes of ordinary people living under extraordinary circumstances. Stewart, Tabori & Chang has collected these images in *Why Are They Weeping? South Africans Under Apartheid,* which may well be the most timely photography book of the year. (International Center of Photography/Midtown, 77 West 45th Street; October 28 through January 15, 1989.)



Henri Cartier-Bresson's Seville *(1933), at ICP.*

ACCORDING TO BILL Gladstone, the curator of **"The Role of the Black Man in the Civil War,"** more than 190,000 black soldiers and sailors fought in the War Between the States, many of them under the banner of the U.S. Colored Troops. Perhaps the most startling photographs here (by Mathew Brady and Timothy O'Sullivan) are of Private William Johnson, who was hanged by the Union army he served. (Neikrug Photographica, Ltd., 224 East 68th Street; October 6 through November 26.)

Mrs. Winnie Mandela, Soweto, 1987, *by David C. Turnley.*

AFTER TAKING SEVERAL photographs of California's garden benches, **Richard Ross** moved inside for his *Museology* series—a study of ancient civilizations and natural-history museums. At Lieberman & Saul, Ross will show large color triptychs in which he uses details from old-master paintings to create what one critic has called "art-historical soap operas." (155 Spring Street; October 4 through November 3.)

Nicholas Nixon: Pictures of People," at the Museum of Modern Art, is a survey of black-and-white portraits taken by Nixon over the past decade. Included are photographs of people at the beach, in a nursing home, on their front porches; a series of portraits of Nixon's wife and her three sisters in the same lineup, one taken every year from 1975 through 1988; and excerpts from a work-in-progress about people with AIDS. "Nixon's pictures are amazing to the eye," says MOMA curator Peter Galassi, "but he's seducing your eye as a way of getting at your heart." (11 West 53rd Street; September 15 through November 13.)

ALSO NOTABLE: LARGE, hand-colored prints from **William E. Parker's** *Der wilde Mann* series depict the facial expressions of "primordial" men (Laurence Miller Gallery, 138 Spring Street; September 14 through October 15). **Chuck Close,** perhaps better known as a photorealist painter, has taken 80-by-40-inch photographs of flowers from Korean markets—daisies, mums, sunflowers—and mounted them on aluminum (Pace Prints, 32 East 57th Street; September 23 through October 22). "Textured" celebrity portraits by **Herb Ritts** (Staley-Wise, 177 Prince Street; October 7 through December 3). **"Walter Ballhause: The Photograph as Social History"** is a look at working-class Germany in the last days of the Weimar Republic and the early days of Hitler (The Witkin Gallery, 415 West Broadway; November 29 through January 7, 1989).

TOM PRINCE

Photographs: top, courtesy of Staley-Wise Gallery; center, David Turnley/Black Star; bottom, © Henri Cartier-Bresson/Magnum.

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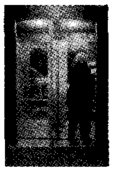

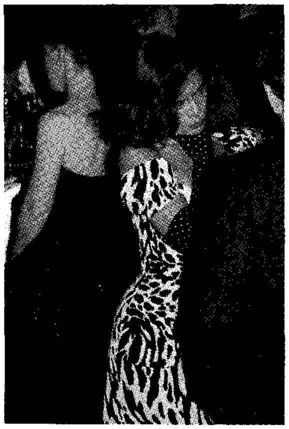
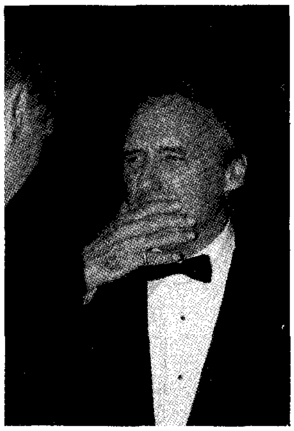

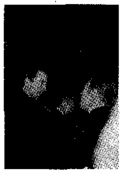
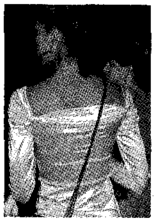

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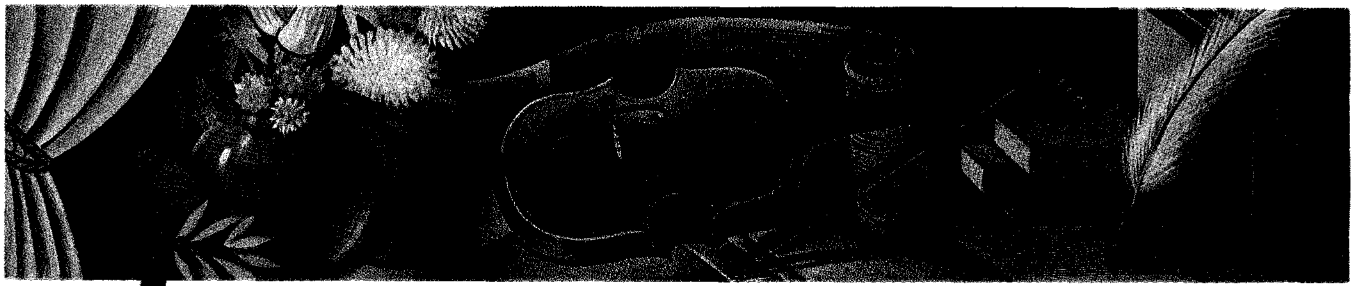


Joo Chung

LEONARD BERNSTEIN HAS PRESIDED OVER what must surely be the most colorful and longest-running extravaganza ever thrown by a classically trained American musician. And it continues to be a grand party to which all are invited. As a composer, conductor, pianist, teacher, impassioned proselytizer, and instant communicator over any medium that can carry a musical message, Bernstein has always offered something for everyone, and these days few can resist him.

No wonder his seventieth birthday is being celebrated with such vigor around the world. The big day itself was observed with predictable pomp and three-ring revelry at Tanglewood a couple of weeks ago, but the festivities will last well into the dawn of 1989, most prominently right here in New York. Even the recent publication of a tell-all biography that salivates over some of the seamier episodes in his private life has apparently not damaged his popularity.

Bernstein must be at least vaguely amused by all the adulation he gets now that he has become the grand old man of American music. Things were a lot different 25 years ago. Neither Bernstein nor his conducting style has changed that much since the sixties, but back then, when he was music director of the Philharmonic, almost everything he did displeased the New York critical Establishment. Immature interpretations, show-biz exhibitionism, shameless ego trips and self-indulgences, even rank unprofessionalism—those were a few of the accusations leveled at him in the *Times*, which once scolded the conductor for being "merely Lenny, the Peter Pan of music." Such sharp digs must have left bruises, especially on a thin-skinned musician who has always seemed to crave approval more than most. As Bernstein long ago confided to Ned Rorem, "The trouble with you and me, Ned, is that we want everyone in the world to personally love us, and of course that's impossible: You just don't *meet* everyone in the world."

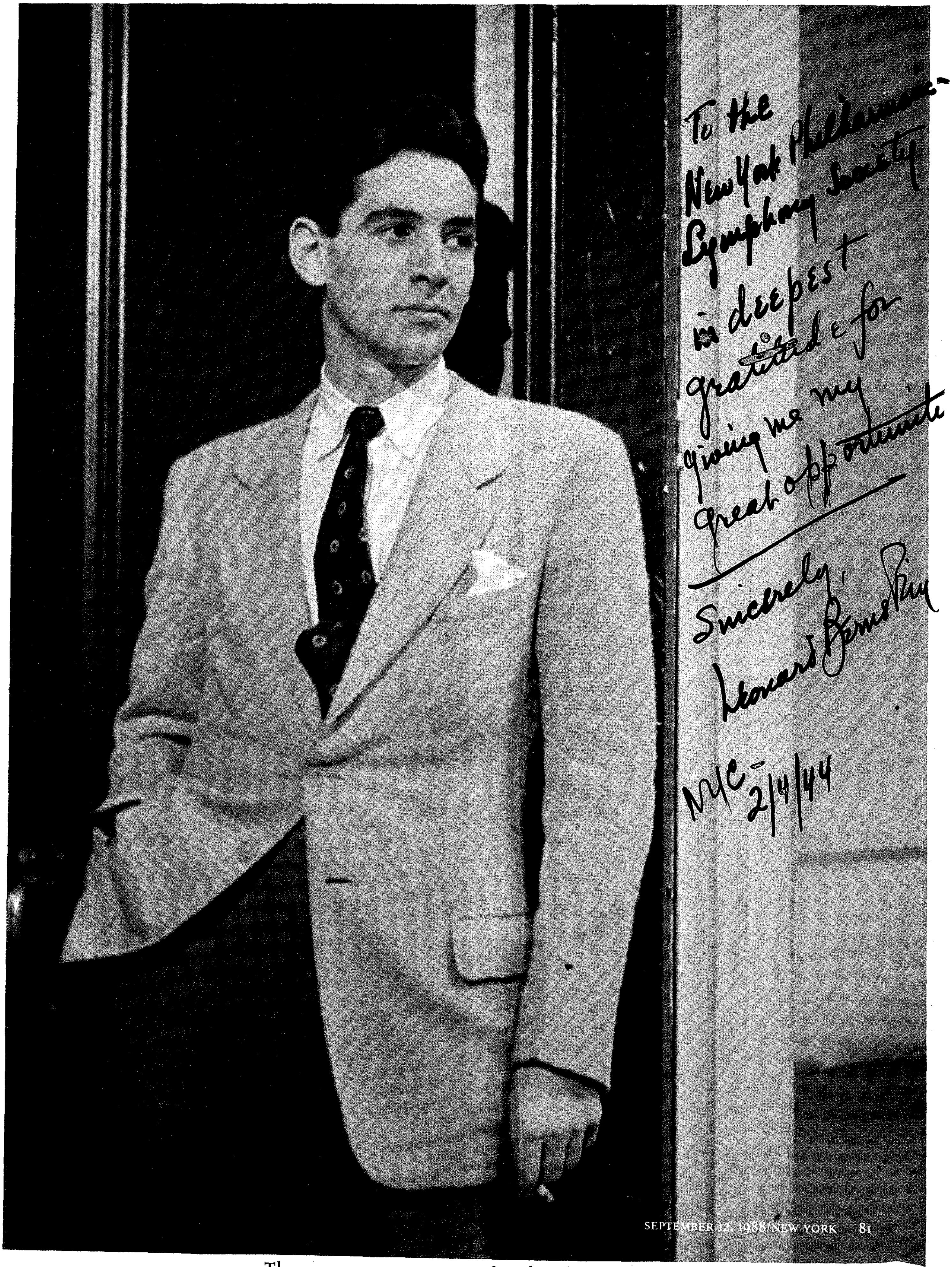
If there are people who disapprove of how Bernstein makes music in 1988, they mostly keep their opinions to themselves. His recent concerts and recordings of his standard classical-romantic repertory reflect much the same musical goals as those heavily criticized performances from the past, except that they are even more intensely felt—the work of a musician ready to risk it all, to reach out to an audience.

So at the age of 70, Leonard Bernstein remains pretty much the same as ever, only more so. "As I grow older," he told a British critic recently, "I take more risks. Life becomes more chancy, more fun, the less of it is left, and you have to take every opportunity there is to try everything." That is precisely the devil-may-care spirit that characterizes a typical Bernstein performance nowadays, and people obviously love him for it.

Nearly every musical institution in town has planned some sort of birthday tribute, but the New York Philharmonic's nostalgic homage will surely be the most hug-filled and emotionally charged. An all-Bernstein program led by the great man himself is scheduled for Carnegie Hall on November 14—45 years to the day since the orchestra's young, unknown assistant conductor substituted at the last minute for an ailing Bruno Walter and became an instant celebrity. To whet appetites for that concert, Bernstein brings the Vienna Philharmonic to Carnegie Hall on November 1, 4, 5, and 6, featuring Brahms's Fourth Symphony and Mahler's gigantic Symphony No. 6. Later in the month, the conductor returns to the Philharmonic podium for two weeks, this time in Avery Fisher Hall, and the accent will be American: Bernstein's own *Age of Anxiety* Symphony, with Krystian Zimerman at the piano; Ned Rorem's Violin Concerto, with Gidon Kremer as soloist; David Del Tredici's *Tattoo;* and a collection of pieces by Charles Ives. If recent Bernstein musical happenings are any indication, expect audiences to go wild and reviews to be ecstatic.

PETER G. DAVIS

Photograph: courtesy of New York Philharmonic Archive.



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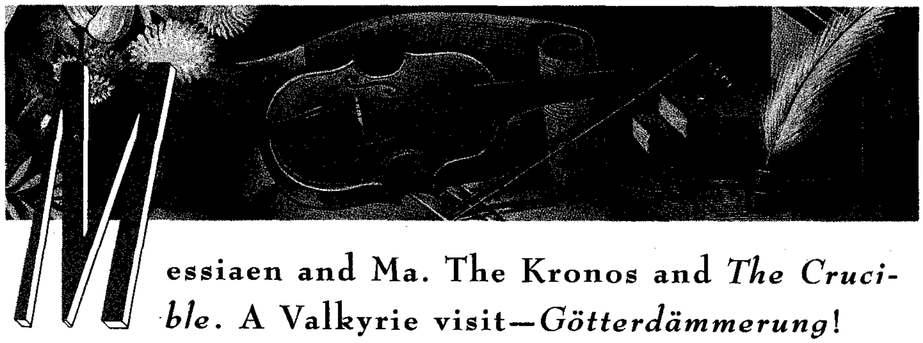
Sincerely,
Leonard Bernstein

NYC – 2/4/44

The young maestro soon after his debut.

M U S I C



Messiaen and Ma. The Kronos and *The Crucible*. A Valkyrie visit—*Götterdämmerung*!

FOR OPENERS

THE **New York Philharmonic's** first-night benefit concert on September 14 marks the season opening for Avery Fisher Hall as well as the beginning of Zubin Mehta's eleventh year as music director; Isaac Stern will be along to play the Beethoven Violin Concerto. Mehta will conduct the first of the Philharmonic's seventieth-birthday salutes to Leonard Bernstein in the subscription concerts of September 22, 23, 24, and 27: Bernstein's *Chichester Psalms*, with New York Choral Artists, and Symphony No. 3, "Kaddish," narrated by Sam Waterston, with Montserrat Caballé and the American Boychoir. Bernstein will conduct the orchestra in the U.S. premiere of Del Tredici's *Tattoo* November 17, 18, 19, and 22. Gidon Kremer will appear with Bernstein, playing Ned Rorem's Violin Concerto, November 23, 25, 26, and 29. The other new works scheduled for the first half of the Philharmonic season will be conducted by Mehta: *Symbolon*, by Ellen Taaffe Zwilich, December 1 and 6, and the U.S. premiere of Lutoslawski's Piano Concerto, with Krystian Zimerman as soloist, December 1, 2, 3, and 6. Mehta will also conduct birthday salutes to two 80-year-old composers: Elliott Carter's *Celebration of Some 100 x 150 Notes* and Variations for Orchestra (December 8, 9, 10, and 13) and Olivier Messiaen's *Et exspecto resurrectionem mortuorem* (December 15, 16, 17, and 20).

"GREAT PERFORMERS at Lincoln Center" begins its season October 9 at Alice Tully Hall with **Julian Bream** and a new series, "Masters of the Guitar." A week later, on October 16 at Alice Tully, cantatas and motets by the Bach family and Buxtehude will make up the "Music on Original Instruments" opening concert, by **Musica Antiqua Köln.** The clarinetist Richard Stoltzman will perform Stamitz's Clarinet Concerto in B-flat with Alexander Schneider and the **Brandenburg Ensemble** at Avery Fisher on October 21—Schneider's eightieth birthday. There will be six exclusive New York vocal recitals in the "Art of the Song" series at Alice Tully, three of them in the autumn: **Benita Valente** November 13, **Tatiana Troyanos** December 4, and **Elisabeth Söderström** December 11.

Vladimir Feltsman at his piano.

The avant-garde **Kronos Quartet** opens its three-part series November 26 at Alice Tully, and, for the other end of the music spectrum, **I Solisti Veneti** performs a Vivaldi program December 4 (in its only New York appearance) at Avery Fisher. "And about time" department: The **Salzburg Marionettes** will be back with us for the first time since 1976, to perform their unique versions of *The Barber of Seville, The Magic Flute*, and *The Nutcracker*. The company—expanded to 100 for *Nutcracker*—is definitely for all ages. Dates are November 7, 8, and 9 at Alice Tully Hall.

The Salzburg Marionettes perform Rossini's Barber of Seville *at Alice Tully Hall in November.*

CARNEGIE FALL

THE OFFICIAL SEASON opening for Carnegie Hall will be September 27—a benefit performance by the **Philadelphia Orchestra,** conducted by Riccardo Muti, with Viktoria Mullova playing Shostakovich's Violin Concerto No. 1 and the mezzo-soprano Alexandrina Milcheva and the Choral Arts Society of Philadelphia performing Prokofiev's cantata *Alexander Nevsky* (from his score for the 1939 film). On this fall's lineup of visiting orchestras: the **Prague Symphony,** with Jiri Belohlavek conducting an all-Czech program that includes two Dvořák works (October 19); the **Sydney Symphony** from Australia on October 30, here on its first U.S. tour, with Richard Bonynge conducting and Joan Sutherland singing arias by Verdi and Auber; and the **Moscow State Symphony Orchestra,** November 17, conducted by Yevgeny Svetlanov.

CHAMBER ORCHESTRAS, too, are on the Carnegie Hall subscription programs: October 8, **Academy of St. Martin-in-the-Fields,** conducted by Iona Brown, with the violist Nobuko Imai; the **Scottish Chamber Orchestra,** No-

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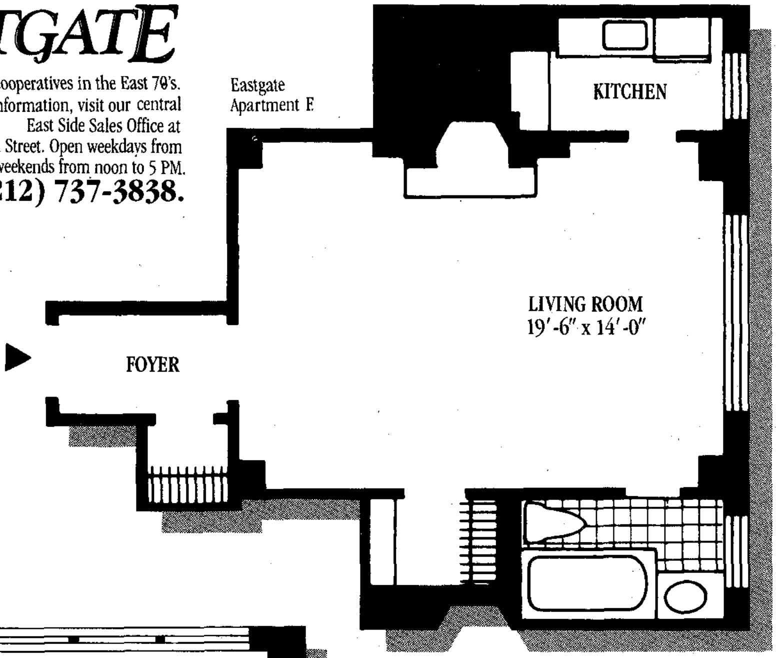
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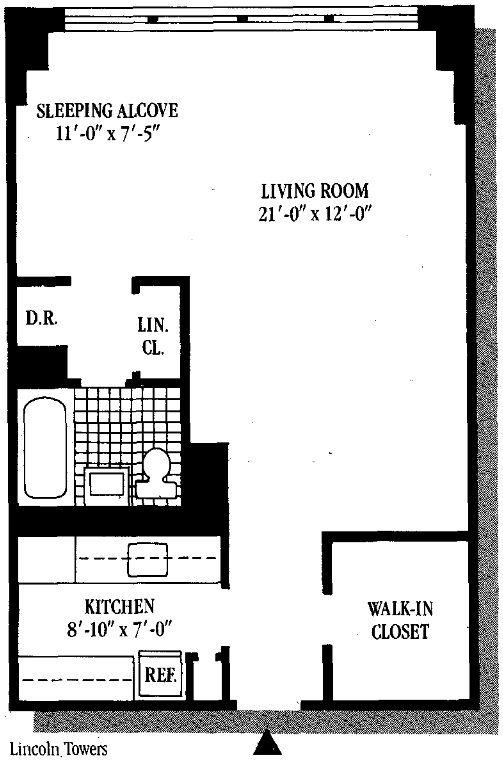
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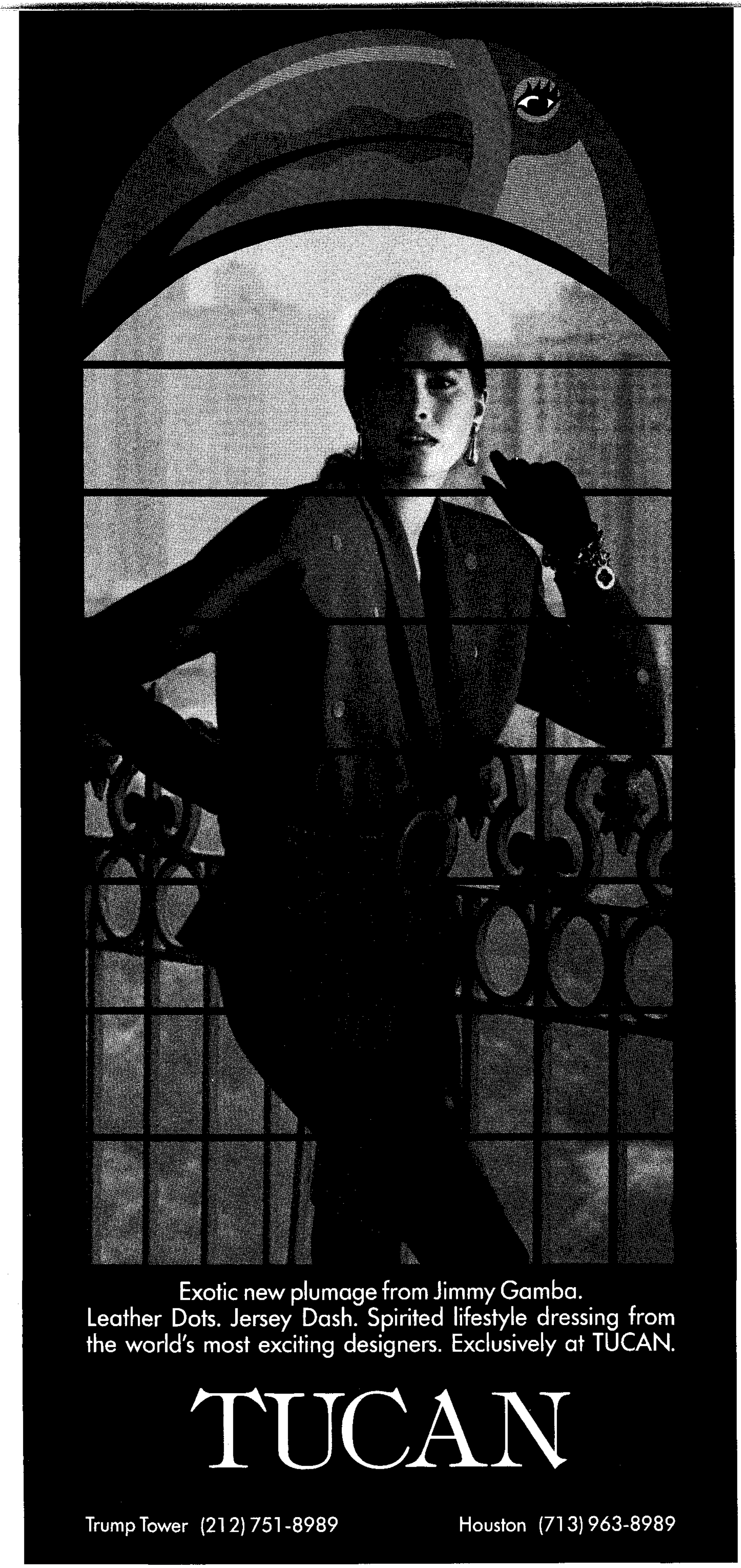

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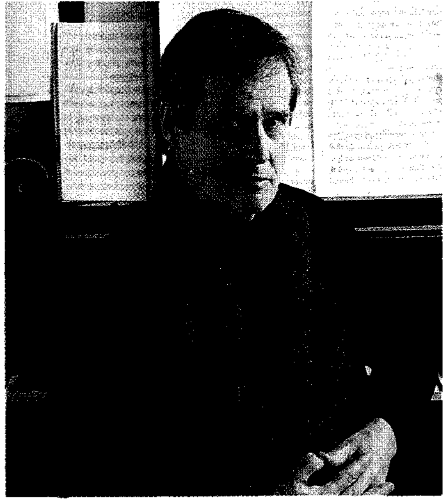
vember 9, under Peter Maxwell Davies, with the pianist Cecile Licad and the tenor Neil Mackie in a program that includes Mozart and two of Maxwell Davies's works. The **Orpheus Chamber Orchestra** will open its three-part series November 19 with the world premiere of Gandolfi's *Point of Departure* and Benita Valente and Tatiana Troyanos singing arias from Handel's *Deidamia.*



Composer-pianist Ned Rorem turns 65.

VIOLINIST **Victor Tretyakov** WILL give his only New York recital October 2; violinist **Itzhak Perlman** will perform October 6; pianist **Alicia de Larrocha** appears November 22; and on December 14, violinist **Anne-Sophie Mutter** will give her New York debut recital.

OTHER CHOICES, OTHER ROOMS

ONE OF THE BUSIEST MUSIC SPACES, Merkin Concert Hall at the Hebrew Arts School, opens its tenth-anniversary season with **"Pianorama,"** a mini-marathon in four concerts—September 17 at 8:30 and September 18 at 1, 4:30, and 8 P.M. More than twenty American pianists will perform American keyboard music ranging from Joplin to Beach, Monk to Thomson, MacDowell to Ellington. There'll be the world premieres of works by Leonard Bernstein and James Lovendusky, birthday salutes to Bernstein and Elliott Carter, music for prepared piano, improvisational and piano-roll music, and film clips. Also at Merkin, the October 18 opening program of Gerard Schwarz's **"Music Today"** series includes the U.S. premieres of works by Oskar Gottlieb Blarr and Aaron Kernis, a world premiere by John Gibson, and Messiaen's *Oiseaux Exotiques,* hon-

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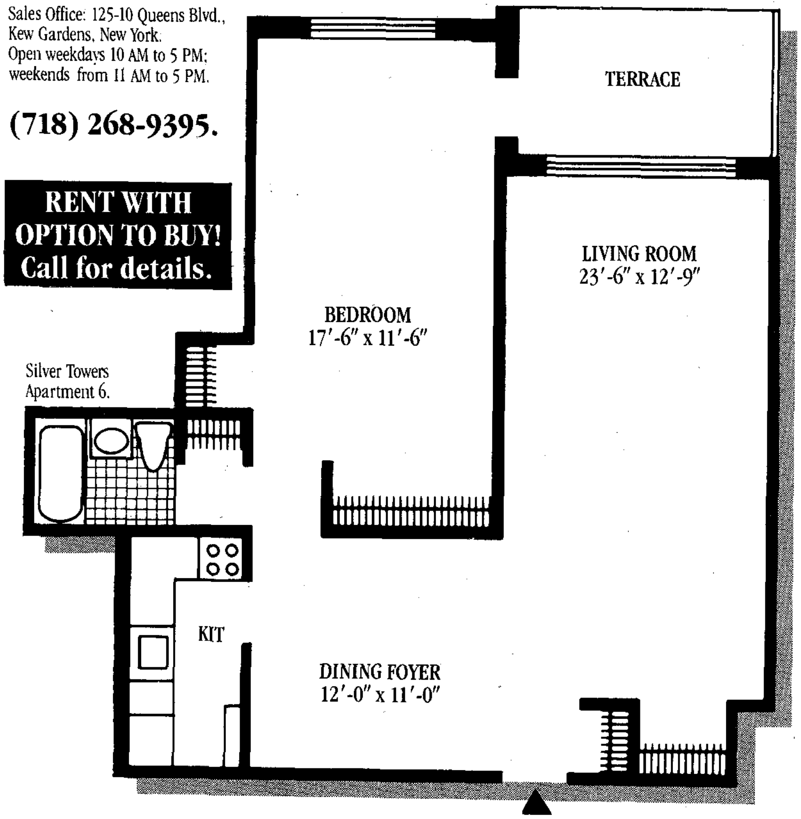
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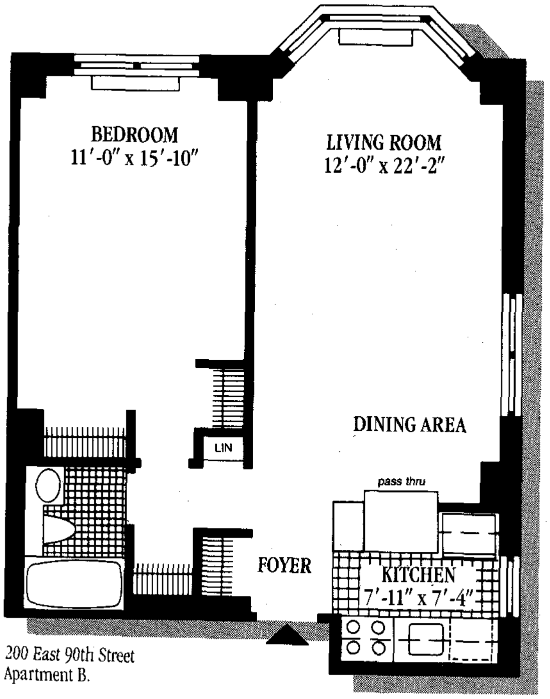
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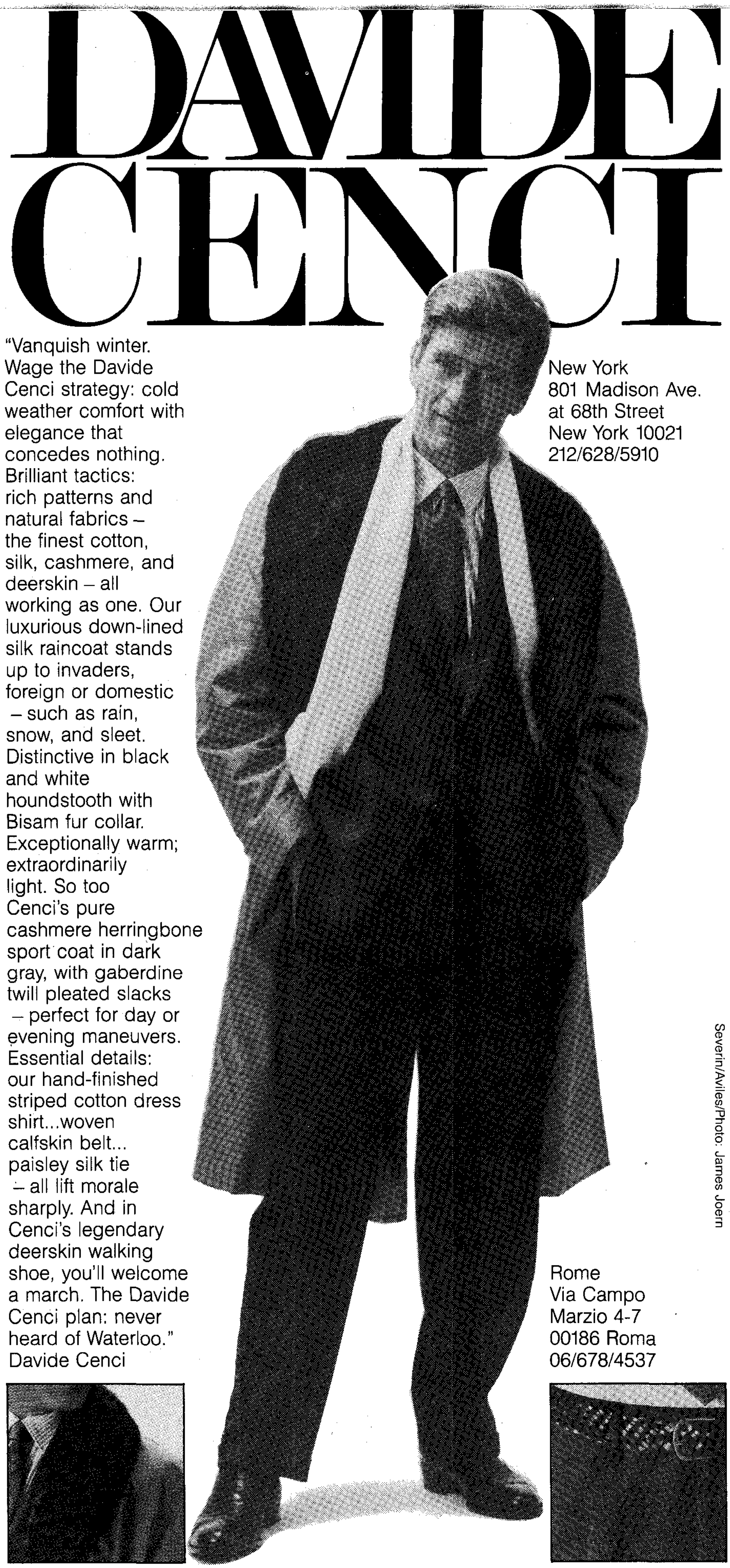

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oring the composer's eightieth birthday. On October 24, the **Da Capo Chamber Players** salute composer Joan Tower on her fiftieth birthday, playing music written for the group as well as a New York premiere. And **Speculum Musicae** will play a birthday concert in tribute to Carter on December 1, with the composer on hand.

AT "THE HOUSE ON 92ND STREET," a.k.a. the 92nd Street Y, the resident **New York Chamber Symphony** will join the Bernstein celebration October 8 and 9 with a complete concert version of his 1952 opera *Trouble in Tahiti*, with Gerard Schwarz conducting the orchestra and singers. Carter's birthday will be saluted by performances of his *Minotaur* December 3 and 4; on the same program, Nathan Milstein performs Bach and Mozart violin concertos. On November 5 and 6, the rarely performed complete incidental music to Strauss's *Der Burger als Edelmann* will be heard, with Werner Klemperer narrating. Artists who will give their only New York recitals of the season at the Y include the **Tokyo String Quartet**, October 15; the **Modern Jazz Quartet**, October 22; pianist **Grant Johannesen**, December 10; and the baritone **Hakan Hagegard**, December 17. The **"Chamber Music at the Y"** series opens October 18 and 19 with the composer Ned Rorem, whose sixty-fifth birthday is this year and whose *Santa Fe Songs* will be on the program, appearing as pianist with series artists. On October 5, **Andrew Rangell** begins his recital series of the complete Beethoven piano sonatas. And the pianist **Jeffrey Siegel** will perform an all-Chopin program called "Polonaise!" in the opening concert of his "Keyboard Conversations" lecture-recital series, October 25.

SEVERAL SERIES ARE THE NEWS AT Weill Recital Hall at Carnegie Hall. The mezzo-soprano Jan DeGaetani opens **"Great Singers"** on October 28, with pianist Gilbert Kalish, in "Songs of Love and Death" by Crumb, Schubert, Brahms, and others. **"Perfect Combinations"** begins October 7, teaming Guarneri Quartet violinist Arnold Steinhardt with the pianist Lydia Artymiw in music of Beethoven and Schubert. Trio Sonnerie, a period-instrument ensemble, will open **"Classical Excursions"** on November 18, and **"Quartets Plus"** starts off October 21 with pianist John Browning joining the Artis Quartet.

"MIDTOWN MASTERS," THE BASIC concert lineup at Town Hall, begins October 11 with the **American**

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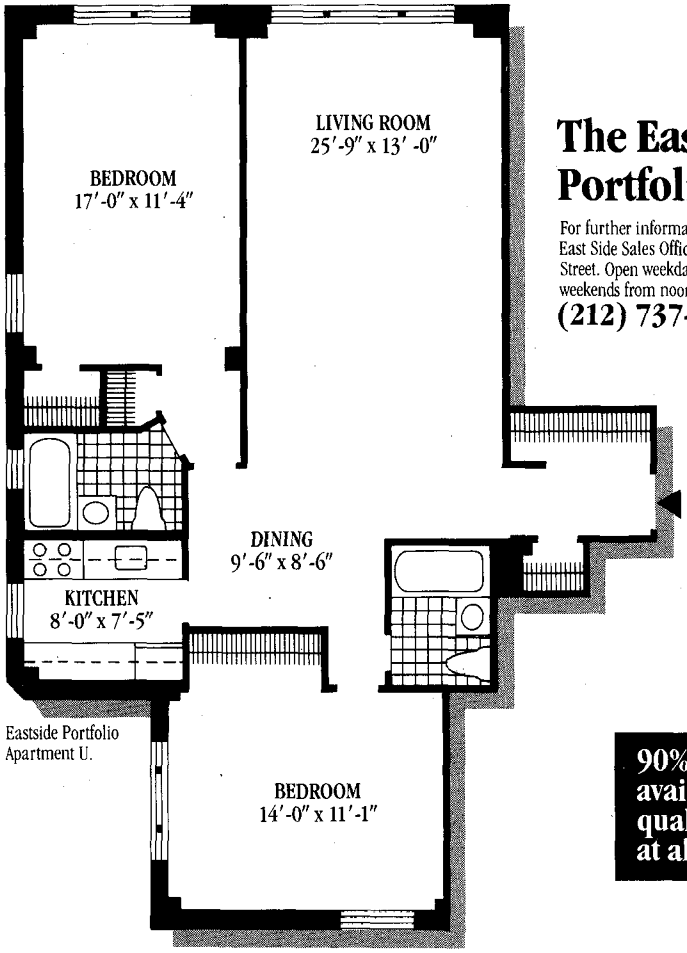
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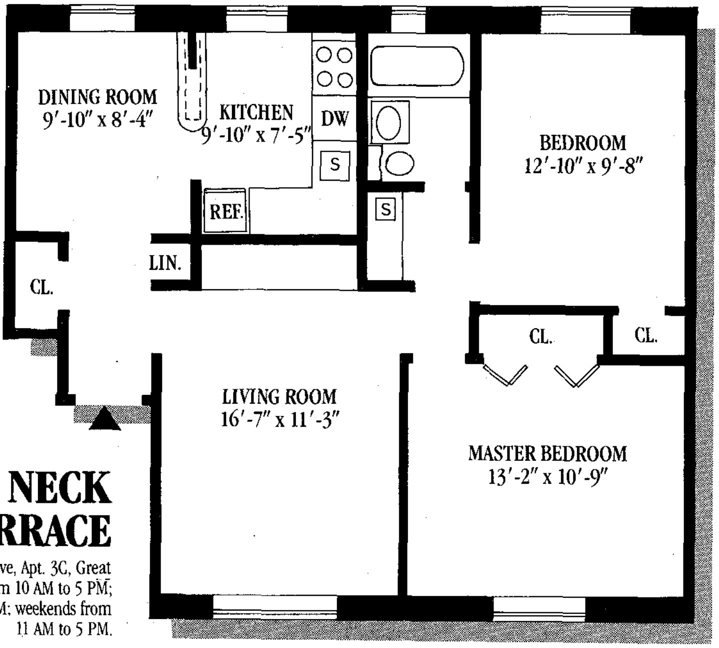
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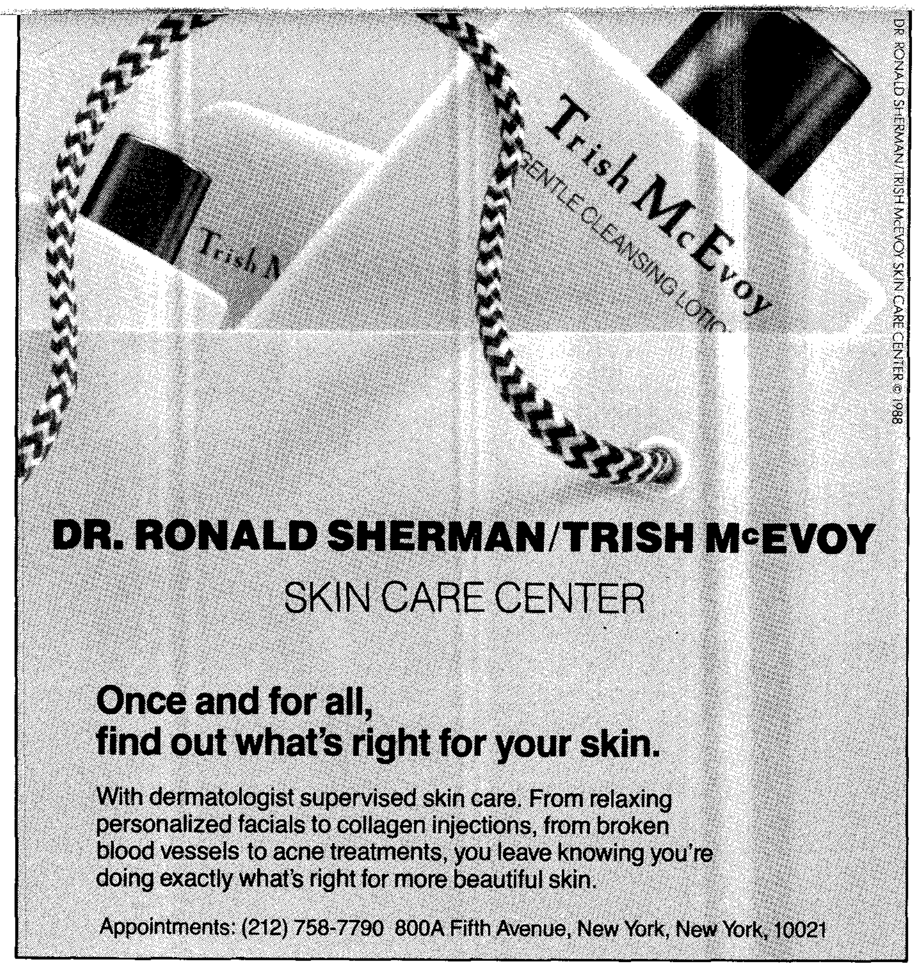

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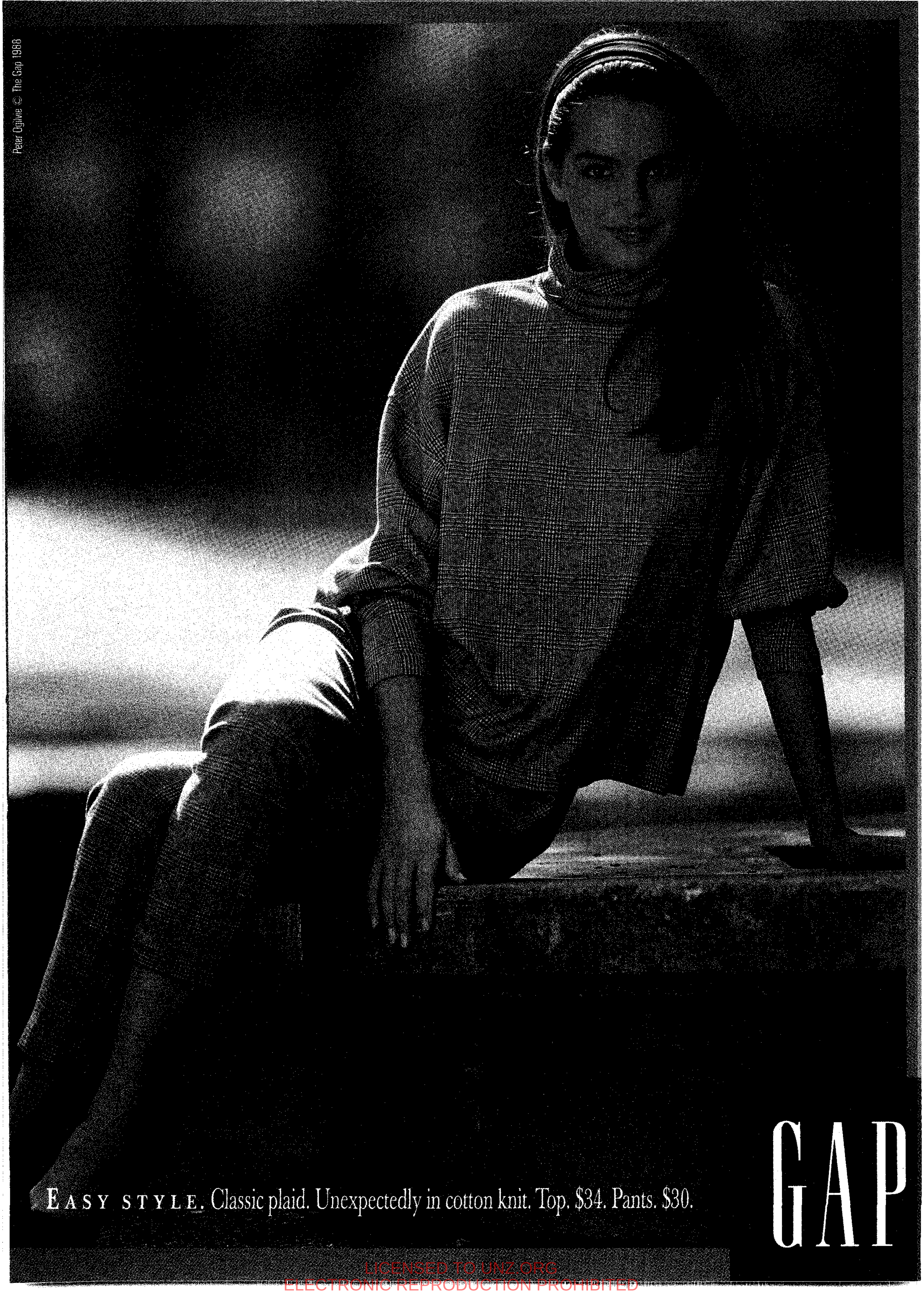
String Quartet and includes recitals by the soprano **Bethany Beardslee** (October 12) and the flutist **Ransom Wilson,** who will play the world premiere of a work by George Tsontakis on his December 7 program. Wilson will also appear November 9 in a concert that features the guitarist **Sharon Isbin;** the two will perform in the U.S. premiere of Carulli's Flute and Guitar Concerto, with the **Queens Philharmonic** under JoAnn Falletta. The world premiere of Sheila Silver's commissioned Sonata for Cello and Piano will be played by **Timothy Eddy and Gilbert Kalish** on November 30. Town Hall's **"Select Debuts"** begins October 3 with percussionist William A. Trigg and other artists giving world-premiere performances of works by Trigg, Richard Kassel, and Linda Bouchard.

THE SIXTH SEASON OF THE OUTstanding Free Concert Society at the **Cathedral of St. John the Divine** continues October 26, when the birthdays of Irving Berlin, Leonard Bernstein, and Ned Rorem will be celebrated, with Rorem appearing as pianist along with Judy Collins, pianist Michael Barrett, the New York Concert Singers, and baritone William Parker. On Thanksgiving, November 24, the Brooklyn Philharmonic will be back for the world premiere of James Yannatos's cantata *To Touch the Earth,* the words based on works of Native American writers.

AT THE METROPOLITAN MUSEUM, the cellist **Janos Starker** will appear November 18 and December 2, performing works by Beethoven and cellist-composers, including David Popper. The **Orchestra of St. Luke's** will play music of Czechoslovakian composers October 28, with pianist Rudolf Firkusny as the soloist in Dvořák's Concerto in G Minor. The conductor will be Karel Husa, and scenes from his *Trojan Women* will be on the program. The **Beaux Arts Trio** will do a series of Beethoven-trio programs beginning October 21 and 22. At Christmastime, the Medieval Court will be the setting for two concerts: mezzo **Jan DeGaetani and the Aulos Ensemble** December 18 and **Pomerium Musices** with **Calliope, a Renaissance Wind Band,** December 23.

Concert halls in the borough colleges are busy, too: At the Brooklyn Center for the Performing Arts, at Brooklyn College, the pianist **Vladimir Feltsman,** in his only local recital before the first of the year (November 5); the cellist **Yo-Yo Ma,** October 2 at Queens College's Colden Center; the **King's Singers** from England and the soprano **Roberta Peters** at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Lehman College in the Bronx, November 6 and 19, respectively.

CONCERTED EFFORTS

CELEBRATING THEIR TWENTIETH season, artists of the **Chamber Music Society of Lincoln Center** will team up with dancers from the New York City Ballet in an opening gala, October 12 at Alice Tully Hall. Ib Andersen and Margaret Tracey will perform Robbins's *Afternoon of a Faun,* with Society musicians playing a transcription of Debussy's music; also on the program, Vivaldi's *The Four Seasons,* incorporating a narration of poetry written by Vivaldi for the work. At the first subscription concerts, October 16 and 18, the players will offer Bach and Schubert as well as new music: Leon Kirchner will be guest conductor for the New York premiere of his *Music for Twelve,* programmed in honor of his seventieth birthday, and Ned Rorem's *Fanfare and Flourish for Organ and Brass,* a commissioned work, will have its world premiere. The Society will take part in the season salute to Messiaen December 9 and 11, when Lynn Harrell is the cellist for "Louange à l'Éternité de Jésus," from *Quartet for the End of Time.*

Hei-Kyung Hong sings Figaro *at the Met.*

ON OCTOBER 9 IN CARNEGIE HALL, the **American Composers Orchestra,** conducted by Dennis Russell Davies, will offer two world premieres. One is by Stephen Sondheim, who was invited to compose a work for the orchestra and decided to draw on the score he wrote for Alain Resnais's 1974 film *Stavisky;* Jonathan Tunick contributed the orchestration for *Stavisky Suite.* The other "new" work, the late Marc Blitzstein's *Orchestral Variations,* was written in the mid-

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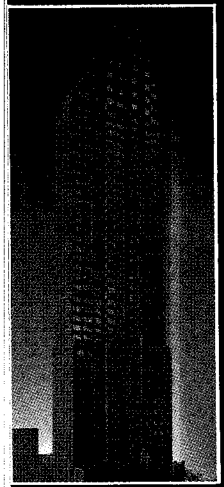

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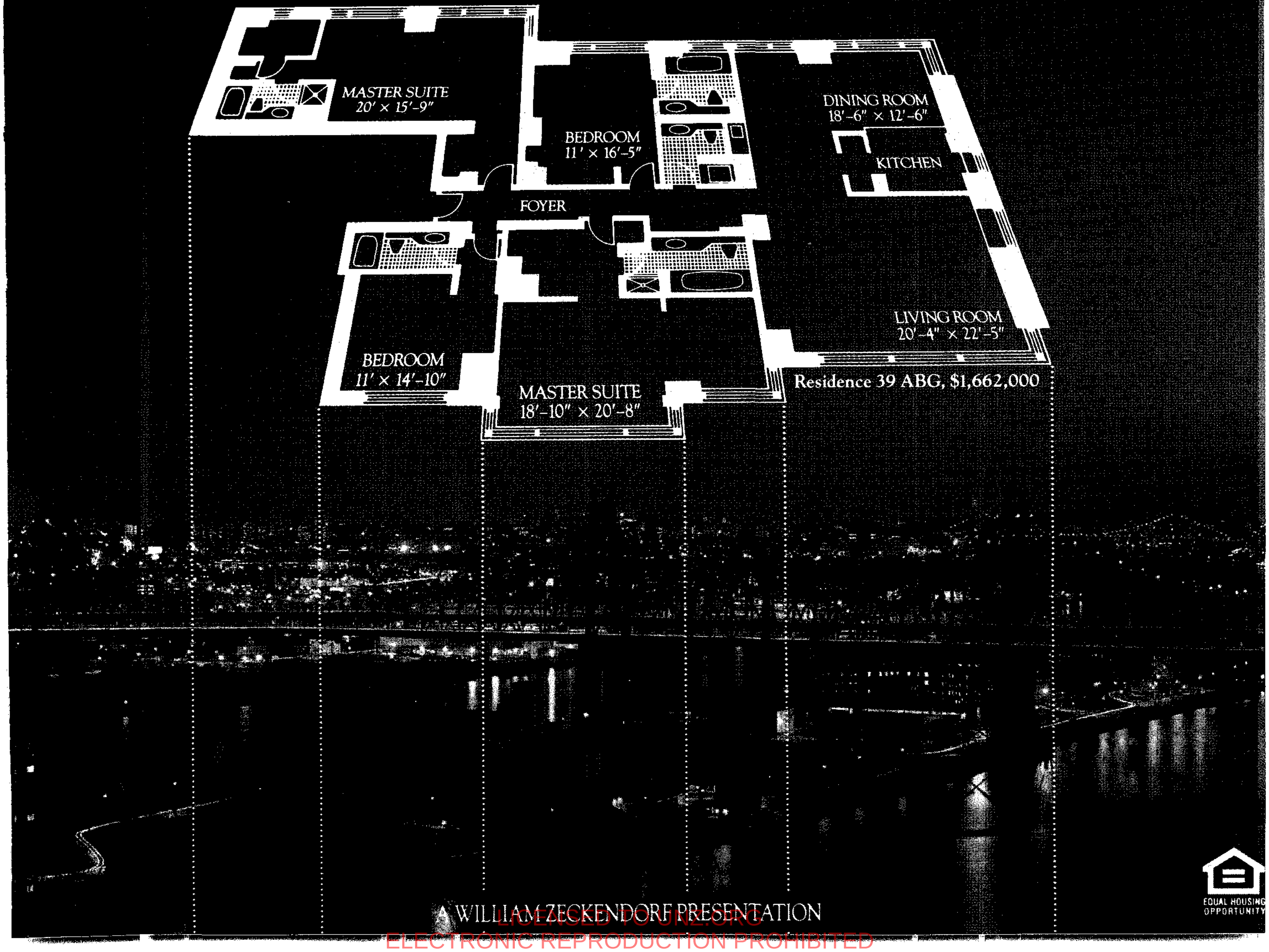

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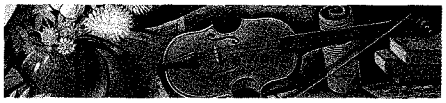

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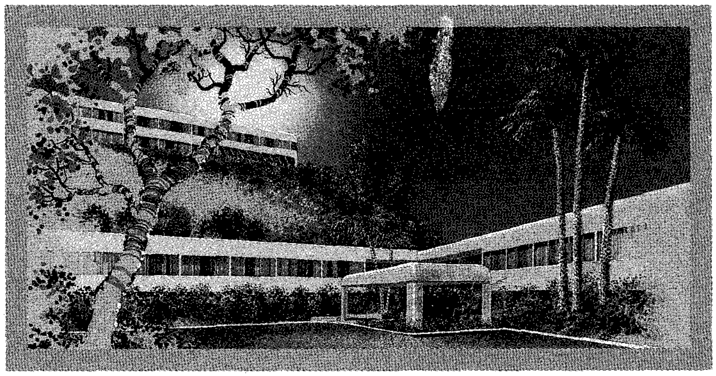

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thirties but never performed. The premiere will finally take place at this concert. The program of December 4, again with Davies on the podium, will feature more new music, including the world premiere of *Concerto Grosso,* by Morton Gould; the world premiere of *Kabiosile,* a commissioned work by Tania Leon; and the New York premiere of Lou Harrison's *Elegiac Symphony.* Ursula Oppens will play Carter's 1964–1965 Piano Concerto.

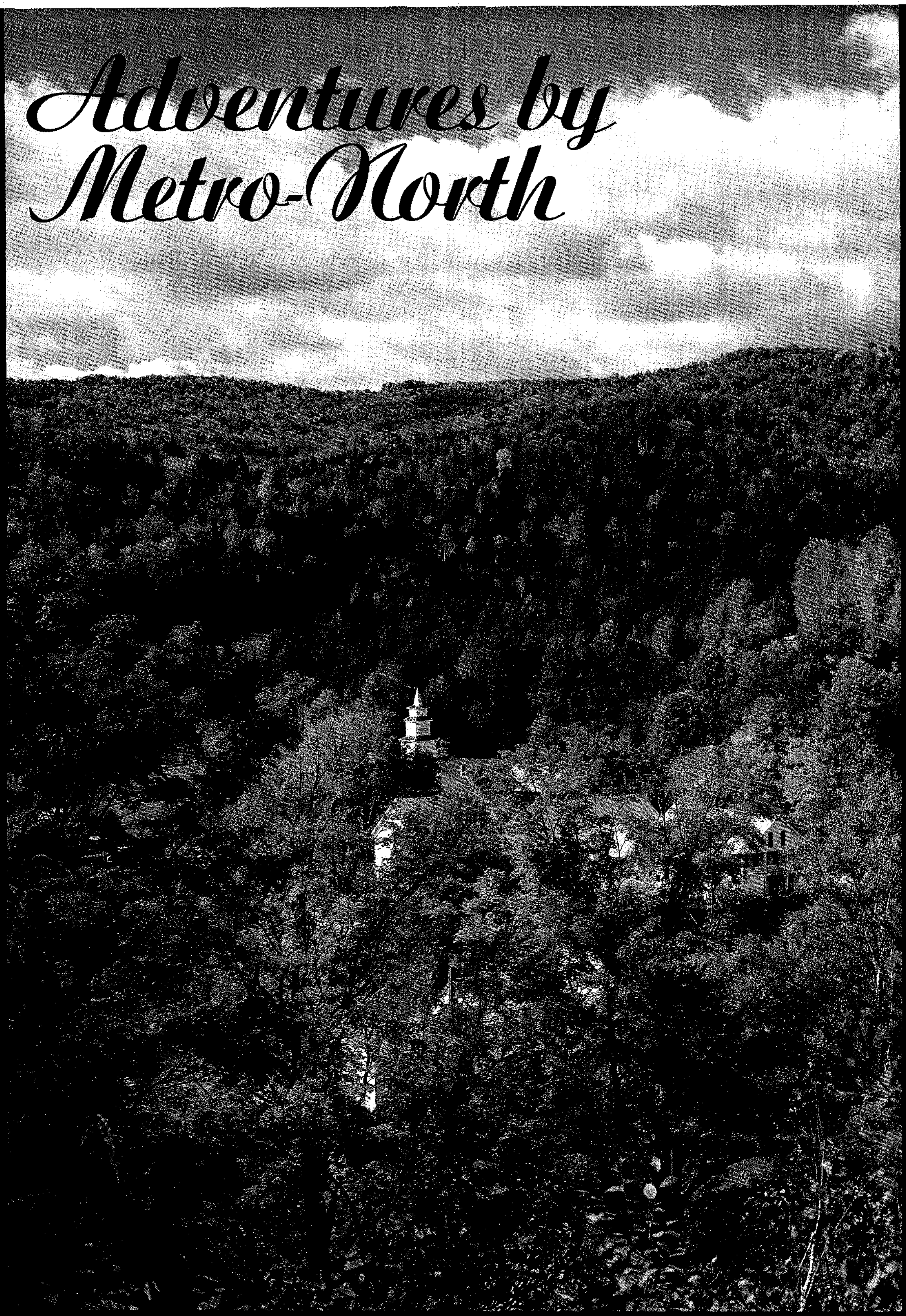
The **Orchestra of St. Luke's** will give its annual series of four concerts at Carnegie Hall, beginning November 20, when John Eliot Gardiner conducts a Romantic program that includes Berlioz's *Mort de Cléopâtre* sung by Shirley Verrett. And at Avery Fisher Hall on October 29, the composer John Adams will conduct the orchestra in the world premiere of his *Fearful Symmetries* and in excerpts from his 1987 opera *Nixon in China,* with members of the original Brooklyn Academy of Music cast.

Alexander Schneider and his **New York String Orchestra** will celebrate their twentieth season of holiday concerts at Carnegie Hall, at midnight on Christmas Eve and December 29. These young musicians (they're 15 to 22, a different group each season) come to New York for an intensive rehearsal and workshop program that culminates in the traditional performances.

A quintet of piano soloists open for the **Beethoven Society,** October 15 at Alice Tully Hall, each playing one of the sonatas: Mordecai Shehori, David Dubal, Lilian Kallir, Jerome Lowenthal, and Ilana Vered.

Juilliard alumna and Met soprano Hei-Kyung Hong will sing arias from *Le Nozze di Figaro* and *Louise* as guest artist when the **Juilliard Orchestra** opens its third Avery Fisher Hall season October 7, with conductor Otto-Werner Mueller; also on the program: Strauss's *Till Eulenspiegel's Merry Pranks* and Prokofiev's Fifth Symphony. The **Juilliard String Quartet** will play Carter's Quartet No. 4 when it starts the school's faculty recital series October 18 in a birthday salute to the composer, who taught at Juilliard for many years.

As part of the Brooklyn Academy's Next Wave Festival, the **Brooklyn Philharmonic,** with Dennis Russell Davies conducting, will play three new works: the New York premieres of Schnittke's Violin Concerto



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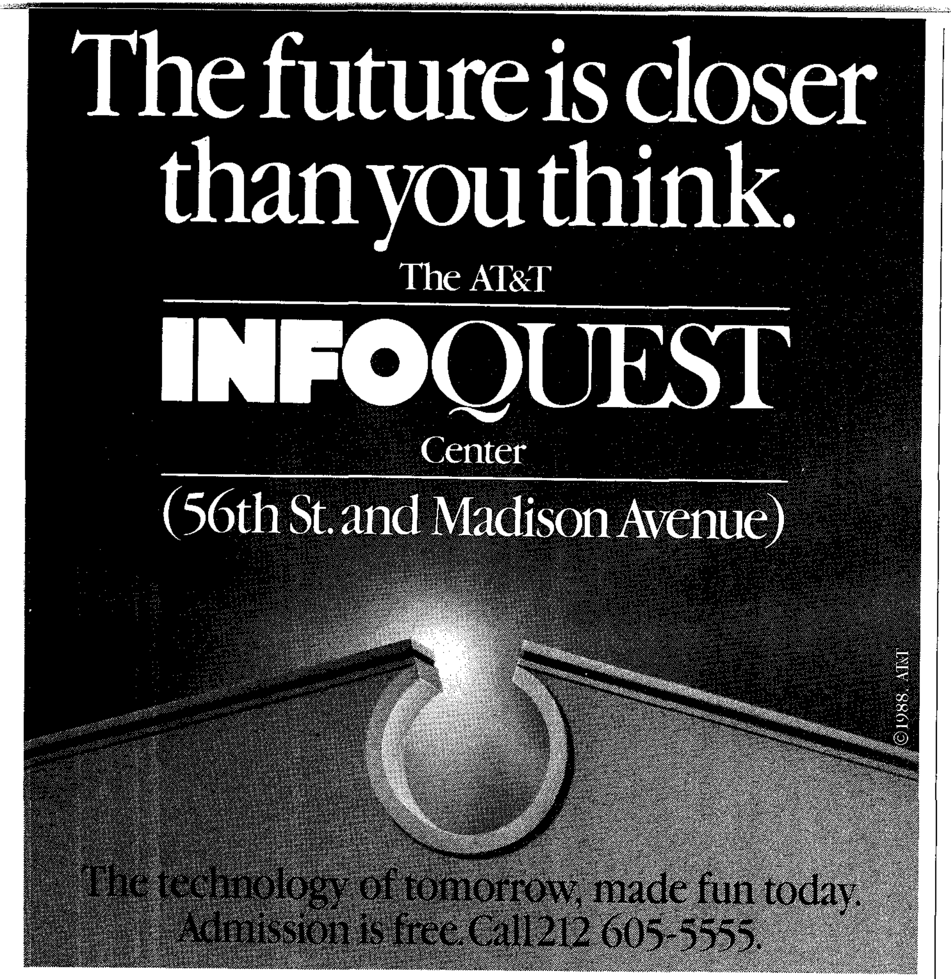

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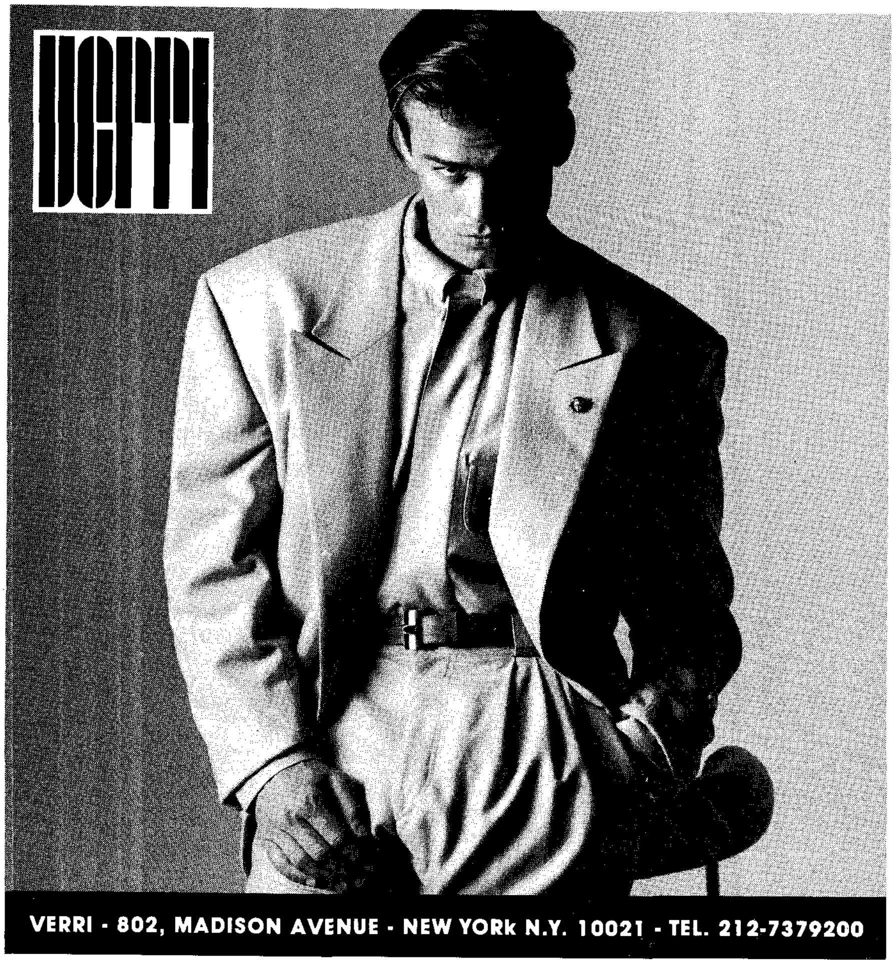

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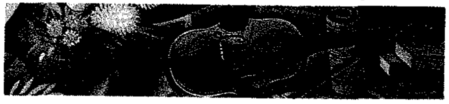

No. 4 and Winbeck's *Denk ich an Haydn,* and the U.S. premiere of Schwertsik's *Starckdeutsche Lieder und Tänze.* The dates are October 28 and 29.

Musica Sacra, UNDER RICHARD WESTENBURG, will offer Bach's uncut Mass in B Minor in its opening concert of the season, October 28 at Avery Fisher Hall. On December 12 and 16, the chorus and orchestra will be on hand for their annual *Messiah* performances.

ANTIQUE MUSIQUE

THE NUMBER OF EARLY-MUSIC groups seems to grow each season, and so does the interest of audiences. The American stage premiere of *Romance of the Rose* will open the season of the **Mannes Camerata,** October 7, 8, 9, 14, 15, and 16 at the Mannes College of Music. Paul C. Echols, who conceived and directed this "masque as seen through the eyes of courtiers in the Valois court of fifteenth-century Burgundy," based the libretto on the thirteenth-century romantic poem *Roman de la Rose* and has used the music of French composers who wrote about—what else?—"a young poet's adventurous quest for an ideal love." "Soun the Sesoun," or "Sound the Season," is the series title for **Grande Bande Ensemble for Early Music,** beginning October 22 at Alice Tully Hall with "Autumn—Oktober-Bachfest" and Baroque music by the Bach clan. The **Waverly Consort** also traditionally builds its season around a theme. This year, it's "Musica . . . Metamorphoses of a Muse, 1310–1730," and the fall chapter, November 10 and 12 at Alice Tully Hall, is "Musicalis Sciencia," a look at what the fourteenth century considered avant-garde.

Michael Stennett's Giulio Cesare *costumes.*

Photograph by Winnie Klotz.

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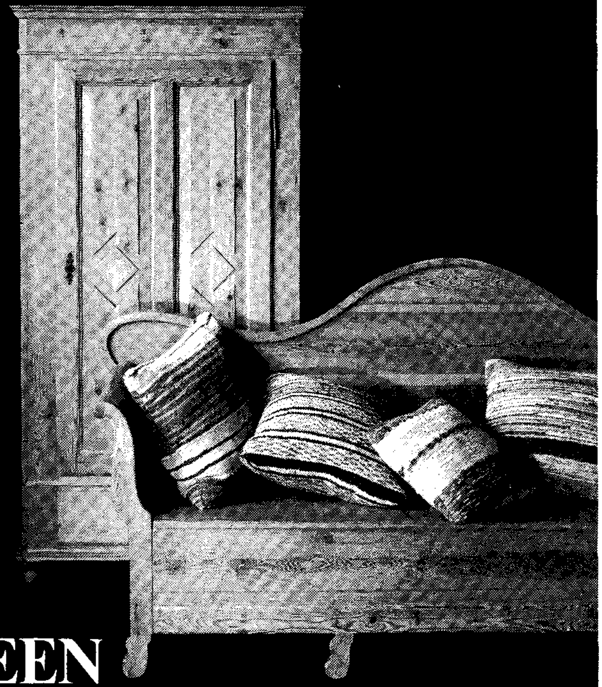

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MUSIC

OPERA HOUSES

ALTHOUGH THE ROSTER FOR THE September 26 *Il Trovatore,* opening the **Metropolitan Opera** season, reads "Levine, Marton, Pavarotti, Milnes," the *second* night is stirring up more excitement. Handel's *Giulio Cesare* will star Kathleen Battle and Tatiana Troyanos as Cleopatra and Caesar, the formidable roles that made bona fide stars of Beverly Sills and Norman Treigle at City Opera back in the sixties. Jeffrey Gall will make his Met debut as Ptolemy, the first time that a countertenor has sung at the house. The conductor Trevor Pinnock and the director John Copley will also be making their debuts with the production, an import from the English National Opera. On October 21, *Götterdämmerung* will complete the Met's new *Ring* productions, and the best news here may well be the appearance of Christa Ludwig as Waltraute. Also in the cast: Hildegard Behrens, Toni Krämer, Kathryn Harries, Anthony Raffell, Franz Mazura, and Matti Salminen.

Leona Mitchell will be the Ethiopian princess in the Met's new *Aïda,* a production by Sonja Frisell opening December 8, with Fiorenza Cossotto, Placido Domingo, and Sherrill Milnes. Hei-Kyung Hong will sing Susanna in *Le Nozze di Figaro* for the first time here with the company on December 15, with Anne Sofie von Otter making her debut as Cherubino in the same performance.

THE **New York City Opera,** AT midpoint in its twenty-week season at the New York State Theater, will present a contemporary work, Jay Reise's *Rasputin,* a world-premiere production directed by Frank Corsaro that opens September 17. Advance artwork suggests the traditional bearded, wild-eyed "mad monk of Russia," but "avant-garde" is the term used to describe the music. The bass John Cheek has the title role, with Jon Garrison and Margaret Cusack as the doomed rulers Tsar Nicholas II and his tsarina, Alexandra; Christopher Keene will conduct. Coming revivals: Douglas Moore's *The Ballad of Baby Doe* (October 2) and Benjamin Britten's *The Turn of the Screw* (October 30). Faith Esham will be Baby Doe, a role Beverly Sills made all her own in the days before her superstardom.

THE NEW YORK PREMIERE OF AN eighteenth-century *comédie-lyrique,* Rameau's satirical *Platée,* will finally take place October 13, thanks to a new opera company, **Il Piccolo Teatro dell'Opera,** in a co-production with the

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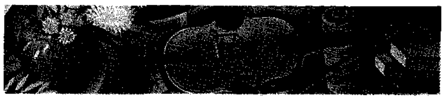

Spoleto Festival USA. There will be three performances at the Brooklyn Academy of Music, and Frederick Renz will conduct the Grande Bande, playing on period instruments. Platée, "the grotesque goddess of swamps and frogs," will be sung by the tenor Douglas Perry.

ANOTHER RARITY, THIS TIME AN American premiere, will open the forty-first season of **Amato Opera.** *Lo Schiavo (The Slave),* by A. Carlos Gomes, has been a two-year project of Anthony Amato and company, and will be presented, with a full orchestra, at Marymount Manhattan Theater September 10, 11, 17, and 18. The setting is Brazil a century ago, when slavery was abolished. Characters include a Portuguese nobleman, a countess, a slave girl, and the self-sacrificing slave who is the hero.

ROBERT WARD'S PULITZER PRIZE–winning *The Crucible* will be the **Juilliard American Opera Center**'s opener—December 7, 9, and 11—with John DeMain conducting. Based on Arthur Miller's play about the witch-hunt craze in seventeenth-century Salem, Massachusetts, the libretto is by Ward and Bernard Stambler.

Symphony Space WILL PRESENT THE premiere performances of a new opera, *Jesus of Nazareth,* by Roger Rudenstein, October 21 and 28. It sets the Gospel story in today's Latin America. Also at Symphony Space, October 18 and 19: *Un Toro Suelto en Nueva York,* by Ramón Farrán, a "minimalist multimedia" opera based on poems of García Lorca.

AN OPERATIC CONCERT THAT IS ALways a sellout is the annual **Richard Tucker Music Foundation Gala,** this year at Avery Fisher Hall on November 13. One highlight will be excerpts from Boito's *Mefistofele,* with Samuel Ramey, Giorgio Lamberti, and the Collegiate Chorale.

ONE DOESN'T THINK "OPERA" WITHout thinking "G. & S."—not in this precinct, at any rate—and the good news is that *H.M.S. Pinafore* will be back in at least two versions: September 21 through October 16, by the **Light Opera of Manhattan,** at Playhouse 91, and by the **New York Gilbert & Sullivan Players,** November 22 through December 11 at Symphony Space. The latter group will also do *The Pirates of Penzance* from December 21 through January 8, 1989, to take us into the New Year in high spirits.

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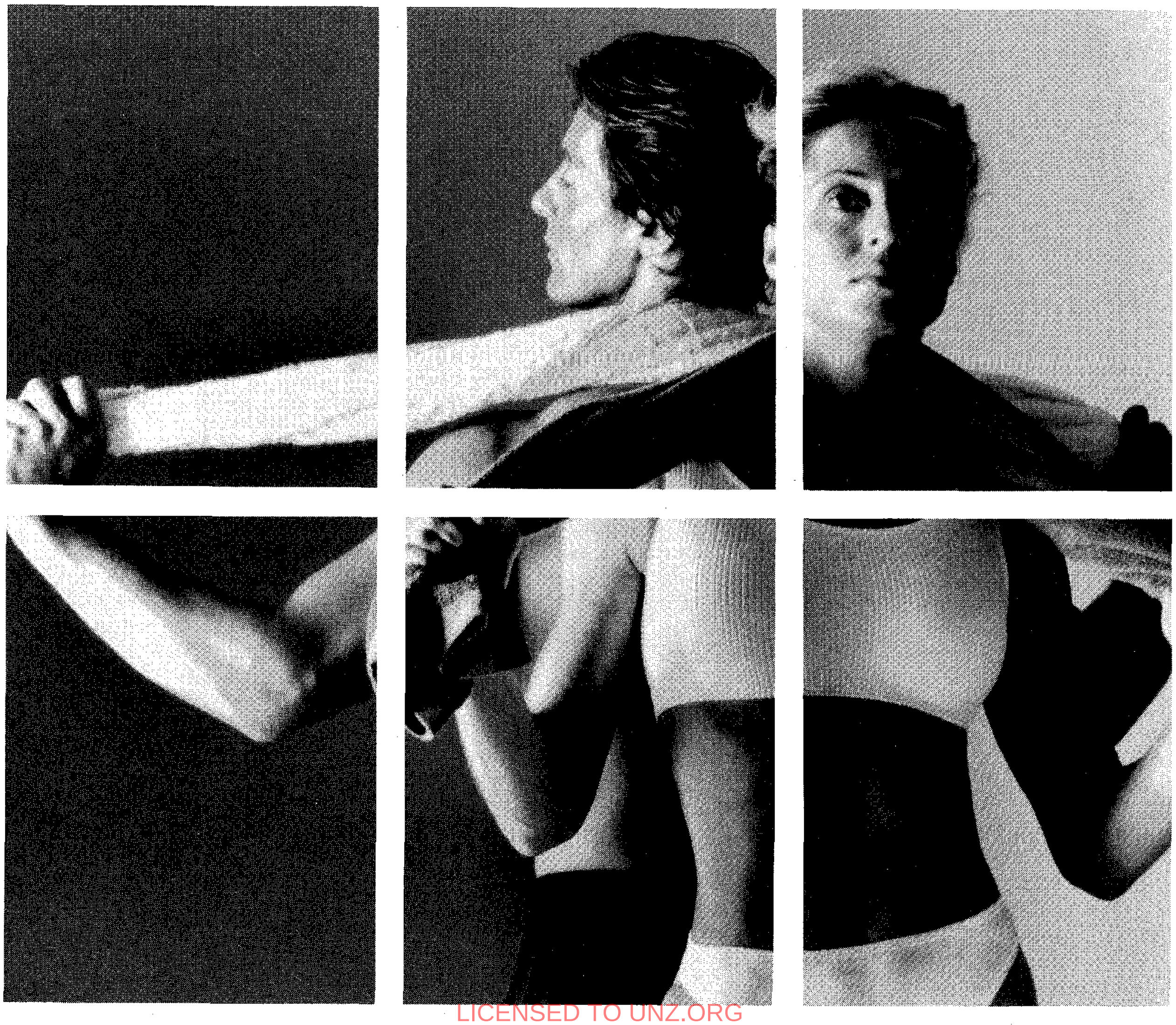
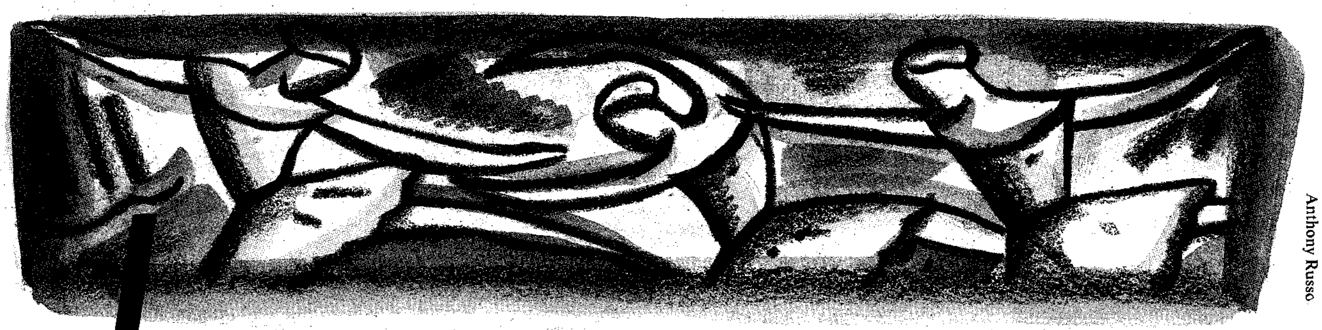


MARGARET TRACEY

Just 21, she reaches for stardom in the great City Ballet pantheon

DANCE



Anthony Russo

IN A DEAD-OF-NIGHT GLOOM ON THE STAGE OF the New York State Theater, Margaret Tracey stands precariously erect on the shoulders of two blank-faced men in black. Legs and feet bare, honey-colored hair scraped back from a high forehead and cut off bluntly just above her shoulders, she looks like a trusting, venturesome child. She stares guilelessly ahead, unafraid, then, her body still perfectly straight, suddenly plummets backward, out of sight. This astonishing fall is part of her role in Balanchine's *Ivesiana* with the New York City Ballet. "I screamed the first time I did it in rehearsal," Tracey says cheerfully. "Now it's just fun."

And "fun" is the ingenuous way she describes other leading roles she's taken on—to universal praise—in the mere two years since she joined the company at the age of nineteen. While her peers (among them her kid sister, Katey) have been putting in their time with the corps de ballet, she has risen to the formidable technical challenges of Balanchine's *Square Dance,* grasped the youthful poignancy and subtle eroticism of Jerome Robbins's *Afternoon of a Faun,* and proved herself a nascent ballerina as *The Nutcracker's* Sugar Plum Fairy. Authorities who've helped breed several generations of City Ballet dancers find her endowments remarkable, citing the exquisitely sculpted body, the elegant carriage, the growing clarity and strength, the musicality and purity of style, the confidence in performance. The most significant of her qualities is the least tangible: People describe her as "dancing with light," a radiance that arises from joyful conviction that she's doing to the fullest what she was created to do.

From her well-scrubbed look to the frank simplicity of her conversation, Tracey is evidently not a girl from New York. She grew up in Pueblo, Colorado, a little town on the prairie, with the Rockies at her doorstep. Her family life sounds like a Norman Rockwell idyll, loving and close-knit, bolstered by firm religious belief. Tracey's mother, who herself never made it past the bush leagues as a performer, managed to provide her two daughters with immaculate classical-dance training in near-isolation.

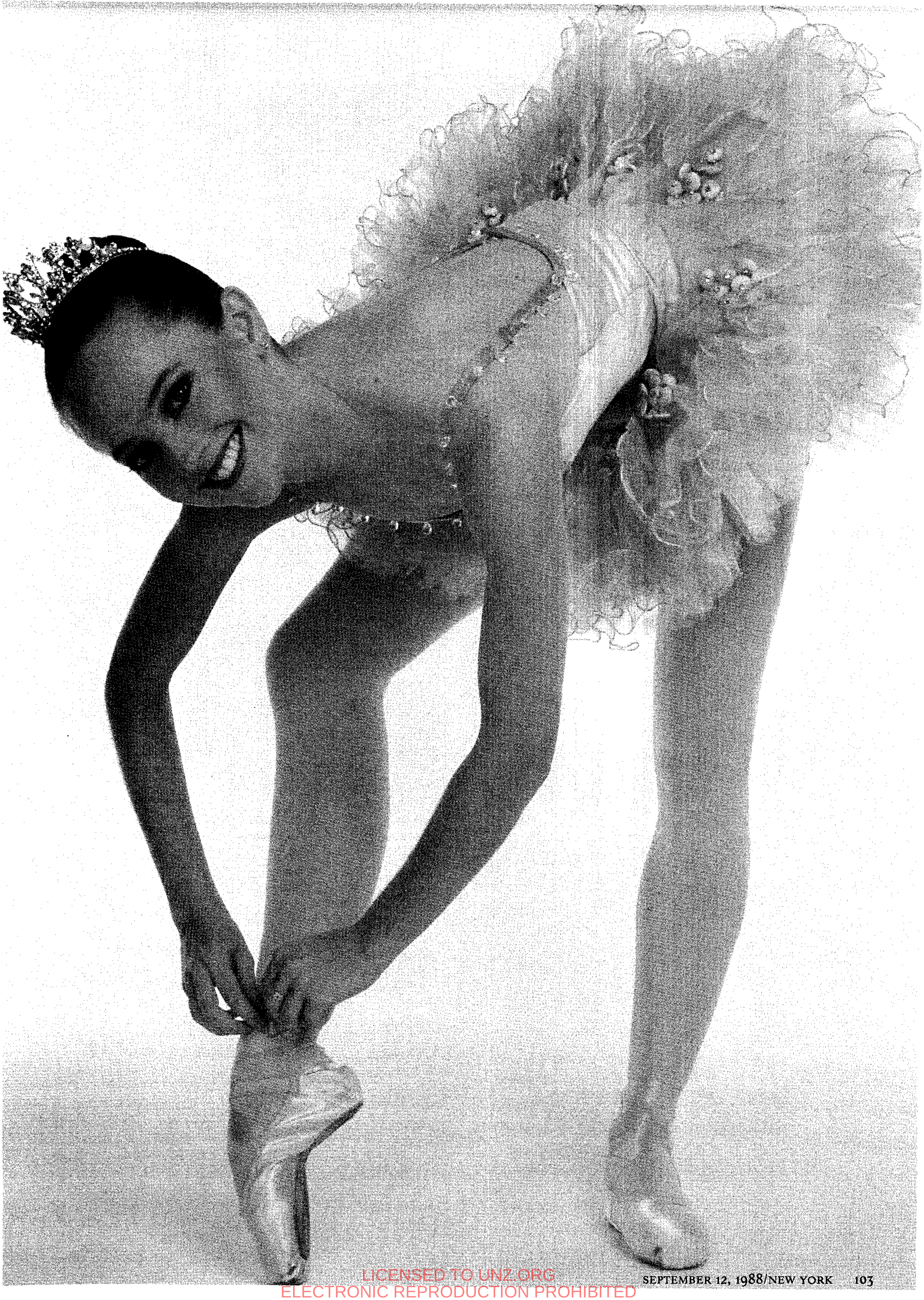
Scouted for the School of American Ballet at an audition in Denver, Tracey headed for the dance capital of the world at fifteen. The school recognized her immediately as an exceptional talent and gave her its most generous scholarships. As for Tracey, though she loved the dancing in this rigorous, competitive school, she was devastated at first by the geographic and emotional dislocation. "I felt too young to be without my family," she says. "They've been my inspiration with their dedication and their love and their support. And I couldn't get used to living in an apartment. Where was the backyard and the dogs and cats? I think I cried for three months straight."

She recovered her aplomb and prospered, performing leading roles in the school's annual workshops, where she was singled out by the critics. When she graduated into the company in the spring of '86, regular fans would eyeball the corps for her—"There she is, front row, second from the left"—then keep their focus riveted on her alone, as if she were already a soloist.

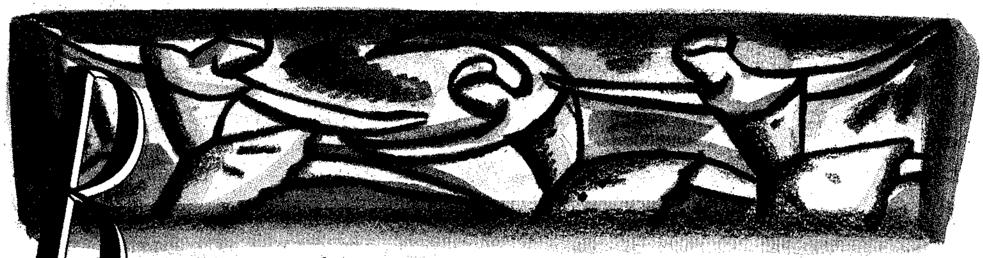
Tracey would seem to be the golden girl of the moment, but this is the real world and there are real shadows. A recent knee injury—her first serious setback—threatens to be a chronic problem. And the City Ballet is haunted by the specter of brilliant young artists thwarted by injury; the shaky career of Darci Kistler, Tracey's immediate predecessor, is a case in point. As for private life, or what passes for it in an existence almost fully programmed by daily class, rehearsals, performance, dinner, and sleep, Tracey admits it has sometimes been a struggle to maintain a sunny relationship with a sister—and housemate—to whom success may not come so readily. Meanwhile, the chinks in her life are filled with innocent activities—church work, prettifying the shared apartment, reading. The book currently in hand? *Tom Sawyer.* TOBI TOBIAS

FALL PREVIEW

PHOTOGRAPH BY JACK MITCHELL



DANCE



Bujones and Gregory step lively. Copland and Kirstein's *Kid*. Remembering Robert Joffrey.

BALLET ARRAY

FROM SEPTEMBER 27 through October 2 at City Center, prima ballerina **Cynthia Gregory** and premier danseur **Fernando Bujones** perform with a company of ten dancers in the first major dance event of the fall season. They begin with *The Rehearsal,* a series of popular pas de deux. The second act features two world premieres—one by Lynne Taylor-Corbett, the other by Francis Patrelle. And the third act will be the final act of *Coppélia.* Gregory and Bujones will dance in every performance.

What a delight to have the **New York City Ballet** back at the New York State Theater—and for a long season, too: November 22 through February 26, 1989. On opening night, this beautiful, well-trained company will dance exactly the same program it danced at its very first performance, in 1948. Now, 40 years later, *Concerto Barocco, Orpheus,* and *Symphony in C* are still repertory staples—*plus ça change, plus c'est la même chose. The Nutcracker* will be performed from December 1 through 31, and this *Nutcracker* undeniably has the most attractive, enormous, and brilliantly lit Christmas tree in the world, which unfolds magically and reaches the lofty ceiling. The children in the ballet jump up and down, and so do the children in the audience. There will be repertory before *Nutcracker* and seven weeks of repertory afterward, including many new works from the late American Musical Festival.

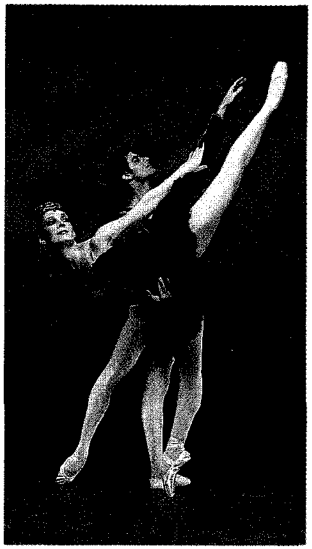
The Joffrey Ballet dances Fokine's Petrouchka.

The **Joffrey Ballet** is at the City Center for a season that's much too short. The repertory is highlighted from October 26 through November 13, with the first performance since the forties of George Balanchine's *Cotillon.* Also included are James Kudelka's *Concerto Grosso,* an abstract ballet for nine couples, and Eugene Loring's *Billy the Kid,* danced to music by Aaron Copland with a libretto by Lincoln Kirstein. Gerald Arpino's *Suite Saint-Saëns* and *Viva Vivaldi,* Fokine's *Petrouchka,* and Nijinsky's *Le Sacre du Printemps* are also on the bill. From November 18 through December 4, the Joffrey showcases its darling *Nutcracker.* And at the end of the season, in tribute to the late Robert Joffrey, the company will present his *Remembrances Pas de Deux.*

At the Brooklyn Center for the Performing Arts at Brooklyn College (economically known as BCBC) on October 15 and 16, the **Tulsa Ballet Theater,** an American ensemble with a Ballets Russes heritage, performs the New York premiere of the complete *Mozart Violin Concerto,* by Balanchine. On November 19 and 20, the **Royal Ballet of Flanders,** under the artistic direction of Robert Denvers, once a member of the Béjart company, returns with *Kitri's Wedding,* from Nureyev's adaptation of *Don Quixote.*

MODERN TIMES

THE **Martha Graham Dance Company** will do a little bit of everything in its three-week run at City Center from October 4 through 23—some twenty old and new classics, plus a world premiere. The opening-night gala features Mikhail Baryshnikov in *El Penitente* and Maya Plisetskaya in Fokine's *Dying Swan;* Kathleen Turner will narrate Graham's *Letter to the World* that evening as well. Among the season's highlights are *Appalachian Spring, Errand Into the Maze, Diversion of Angels,* and *Phaedra.*



Gregory and Bujones.

At City Center from December 8 through the first of the year, the popular **Alvin Ailey American Dance Theater** celebrates 30 years of making "Dance American," offering four New York premieres: Ailey's *Opus McShann,* Donald Byrd's

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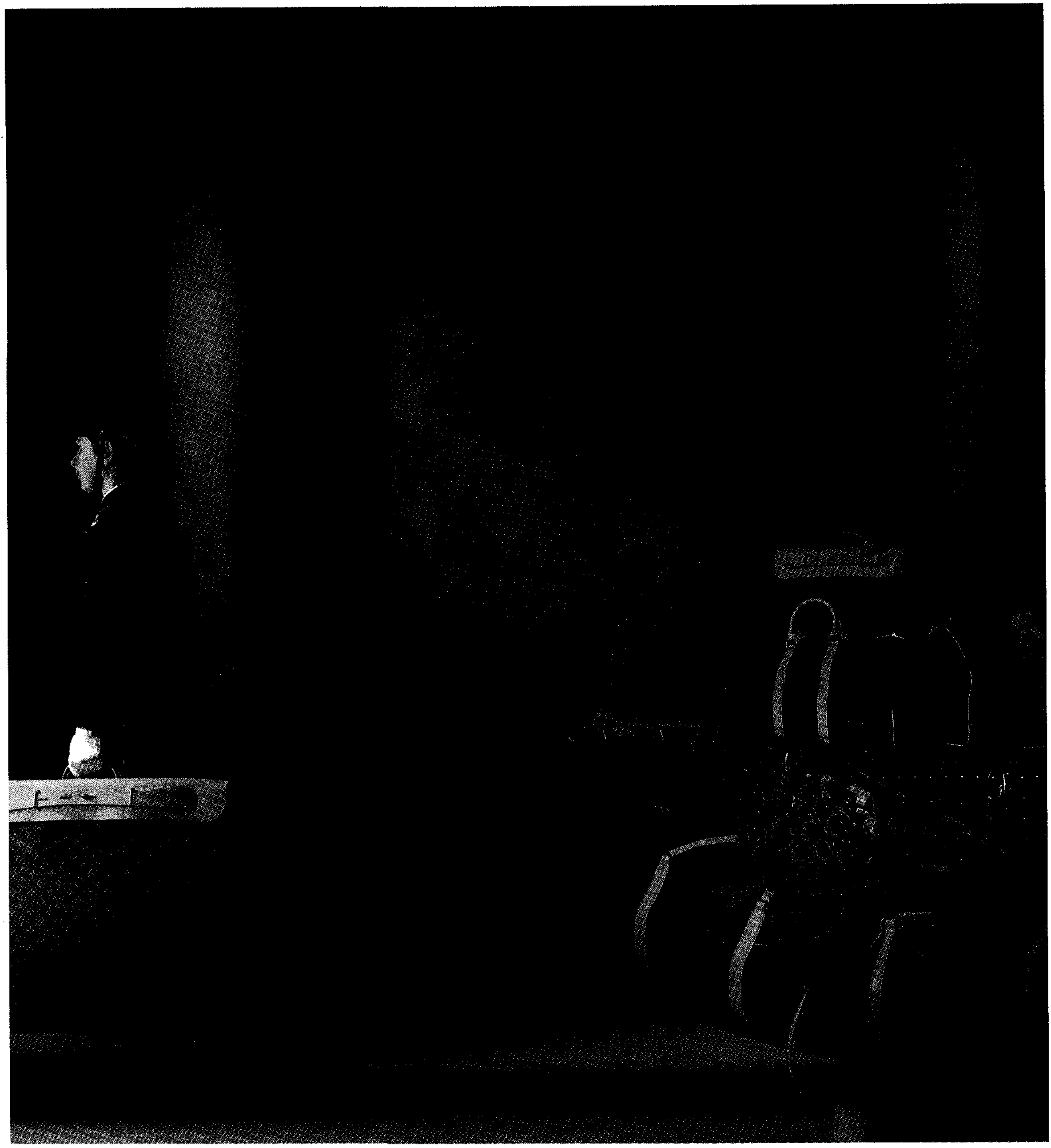

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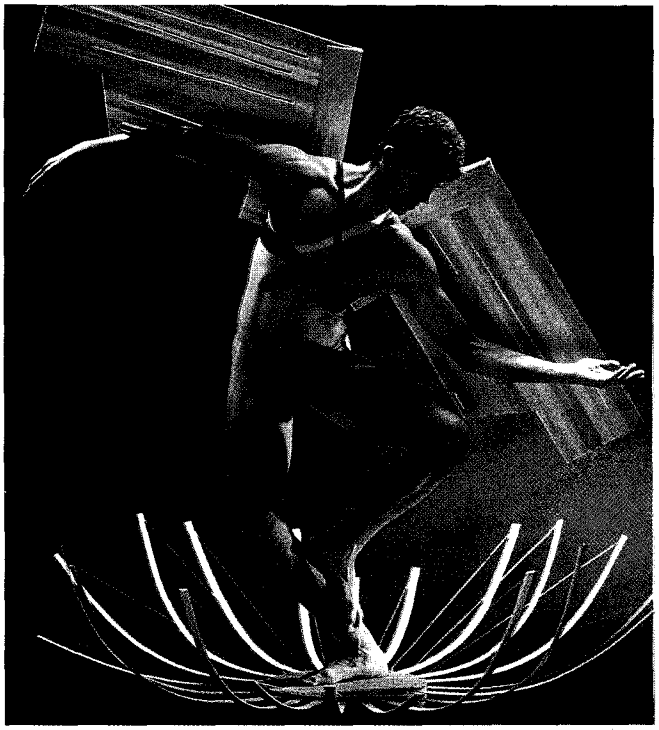


Michael Moses of Erick Hawkins, in God the Reveller.

Shards, Kelvin Rotardier's *Tell It Like It Is,* and Rovan Deon's *From the Mountains of Taübalu.* The two revivals are Ailey's *Streams* and *Masekela Langage,* the latter choreographed to the music of Hugh Masekela.

The **North Carolina Dance Theater,** noted for its range, performs at the Joyce Theater from October 11 through 16. There'll be six New York premieres (including three by artistic director Salvatore Aiello). Mel A. Tomlinson, a former New York City Ballet soloist, returns as a principal dancer.

The Jamison Project, also at the Joyce, from November 15 through 20, features *Divining, Time Out,* and *Tease,* all by Judith Jamison.

For a week in December (the sixth through the eleventh), **Erick Hawkins** comes to the Joyce. The 80-year-old choreographer, who was once married to Martha Graham, will present a world premiere, plus *Heyoka; Today, With Dragon; Agathlon;* and last year's sensation, *God the Reveller.*

The **Joyce Trisler Danscompany** returns to the Joyce from October 4 through 9, with new works by Benjamin Harkarvy (balletmaster of Les Grands Ballets Canadiens) and Miguel Lopez (the company's artistic director). *Four Against the Gods,* a tribute to Isadora Duncan, Doris Humphrey, Ruth St. Denis, and Martha Graham, is also on the program.

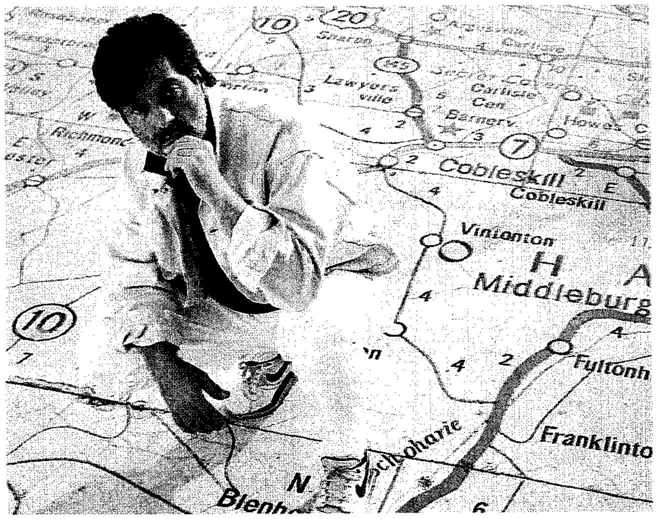
ADVANCED STEPS

THE RENOWNED **Pilobolus** dance group returns December 13 for almost a month at the Joyce—with three New York premieres. One is untitled, another is *I'm Left, You're Right, She's Gone,* and the last is *The Golden Bowl* (inspired by the Henry James novel). There's also loads of repertory, and once you've seen the group's gymnastic, twisting magic, you'll be a fervent Pilobolus fan forever.

This year, on September 28 and 29, Symphony Space presents the **Throne Dance Theater**'s full-length production of *Nijinsky's Dreams.* On November 17, **Dance 2000: The Felice Lesser Dance Theater**—with works by Lesser to scores by Seymour Barab, Lanny Meyers, and Nicolas Russakis—takes the stage.

Eiko and Koma, the Japanese choreographer-performers who appeared last year at the Kitchen, move this year to the Brooklyn Academy of Music's Next Wave Festival. From November 29 through December 4, in BAM's Lepercq Space, the pair present a new, untitled full-length work, "creating living sculptured portraits of human experiences and emotions."

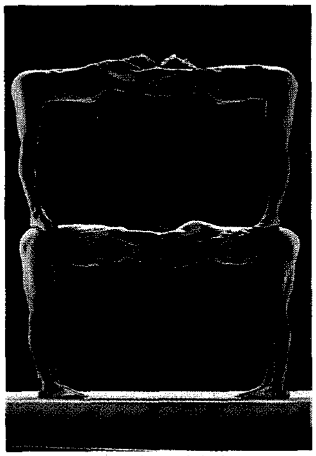
The **Bicycle Shop Dancers'** premiere of the dance-drama *Typhoid Mary,* a collaboration between choreographer Peg Hill and composer Barry Drogin, plays September 30 through October 9 at Nikolais/Louis DanceSpace.



David Gordon, whose United States *will travel cross-country.*

David Gordon/Pick Up Company will give *United States*—a four-part work about San Francisco, Minnesota, New York, and New England—its first full-length performance, at BAM's Opera House from December 14 through 17. A work in progress, *United States* will evolve as it travels across the country.

DV 8 Physical Theatre makes its American debut at BAM's Lepercq Space from December 13 through 17, with "highly erotic" works that are at times "mentally and physically violent," including *Deep End* and *My Sex, Our Dance.*



Bonsai, *by Pilobolus.*

Dance Theater Workshop features mostly untried groups seeking exposure, and some are very interesting. From October 6 through 9, Melanie Slater's *The Drowning* and Aspassia Yaga's *In the Rock's Chest* will be danced. Catlin Cobb's *The Joys and Enigmas of a Strange Hour,* inspired by a De Chirico painting, is on the schedule for October 13 through 16. From October 20 through 30, there's *Tour de Fuerza,* a selection of works by Latin American–born dancers. Ohad Naharin's *Safe Tradition,* an investigation into traditional values, will be staged November 3 through 13. And Victoria Marks Performance Company presents *More Work,* in-

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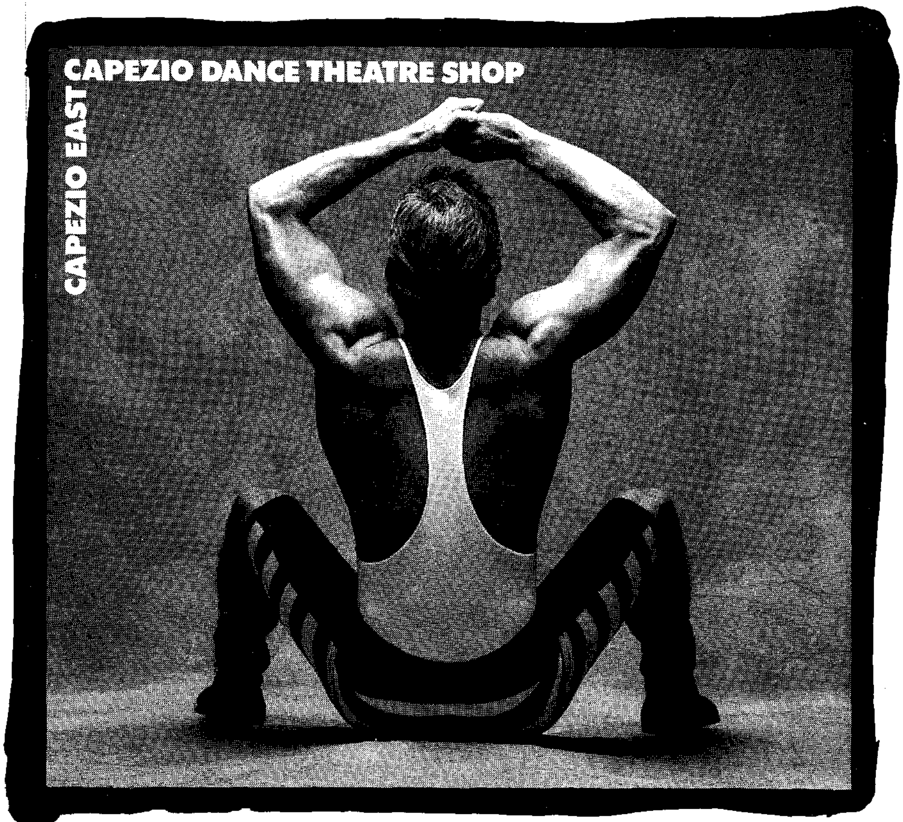
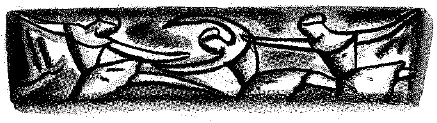


FEELING GOOD IS GOOD. LOOKING GOOD IS BETTER.

Capezio Dance Theatre Shop, 755 Seventh Ave., at 50th St., NY,NY 10019 (212)245/2130. Capezio East, 136 East 61st St., at Lexington, NY, NY 10021 (212)758/8833. Capezio at Steps, 2121 Broadway, at 74th St., NY,NY 10024 (212) 799/7774. Personal shopper at Capezio East. Call for appointment.



cluding *Java Jumping, Fiction,* and *Bolero,* November 17 through 27.

FURTHER STEPS

THE **José Greco Dance Company** will be at the Joyce from September 20 through October 2, and we'll meet the whole talented family. José Greco, 69, will appear at every performance, along with son José Greco II and daughters Lola and Carmela. They'll head a company of fifteen singers, dancers, and musicians from Spain.

Also at Symphony Space, on October 9, is the **Izulu Dance Theatre,** with *Sina,* "a South African celebration."

Ballet Hispanico.

Ballet Hispanico has a two-week season at the Joyce (October 18 through October 30) and offers the world premiere of *Cada Noche . . . Tango,* choreographed by Graciela Daniele to music by Astor Piazzolla.

The **Carlota Santana Spanish Dance Arts Company** has scheduled the premiere of Hemingway's *For Whom the Bell Tolls,* now a Spanish dance-drama, for October 13, 14, and 15 at Symphony Space. Choreographed by Luis Montero to music by Basilio Georges, it features more of the company's bravura flamenco and classical Spanish dancers.

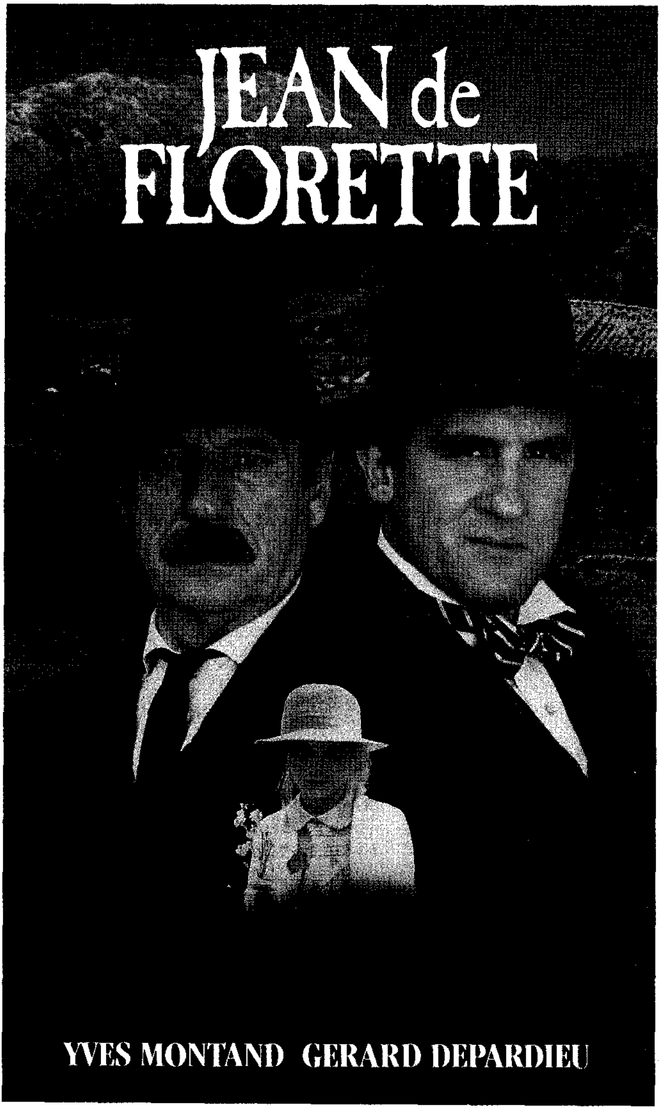
Kuniko Kisanuki, whose work reflects the Japanese Butoh, dances at the Joyce in a solo work November 29 through December 4.

At BCBC on October 1 and 2, the **Slovak State Folk Ensemble,** a company of 60 dancers, singers, and musicians, takes a tour through Czechoslovakia's past.

RUTH GILBERT

Photograph by Bruce Laurance.

TWO EXTRAORDINARY FILMS THAT SPAN THREE GENERATIONS AND TELL THE STORY OF A LIFETIME.



JEAN de FLORETTE

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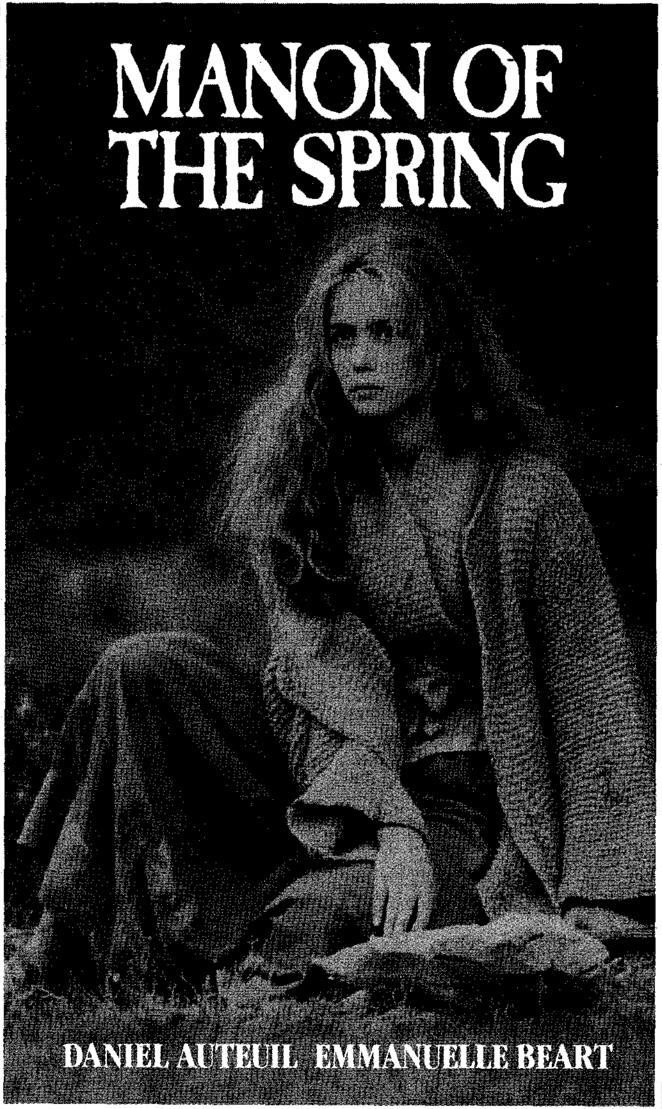

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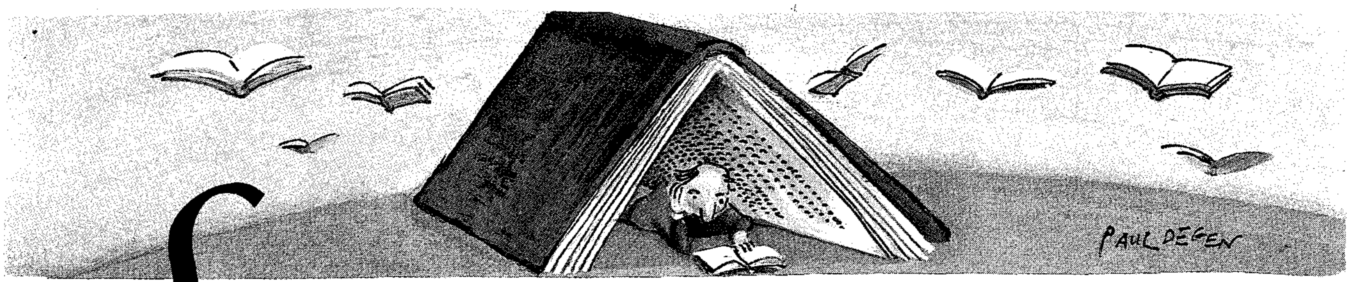
ANNE TYLER

The sorceress of the ordinary makes Breathing Lessons *a magical exercise*

BOOKS



Paul Degen

SOLITAIRE, ODOMETER, HARUM-SCARUM, crabs. Anne Tyler's little universe is so sturdy by now that a handful of words can summon up for her readers the essence of her new novel. In *Breathing Lessons,* a long-married Baltimore couple, he excessively responsible, she warmhearted and a bit frayed at the edges, go on a journey and encounter many contrary emotions and mechanical devices.

Since her first novel, *If Morning Ever Comes,* in 1964, Tyler's public has grown to the point where Alfred A. Knopf will be printing 150,000 copies of her latest, a figure comparable to its first-print order for John Updike. Like Updike, Tyler concentrates on surfaces and everydayness and has the power to render them momentous and magical. She learned from reading Eudora Welty, she has said, that "very small things are often really larger than the large things." Her domestic dramas of people failing and succeeding in remaking their lives are grounded in numerous specificities—readers of *Breathing Lessons* will know precisely what sort of house Maggie and Ira Moran live in, what kind of clothes they wear and food they eat, and what type of car they drive (a gray-blue Dodge that looks as if it had been through the war because Maggie, true to her impetuous nature, keeps mistaking the accelerator for the brake). These physical realities all testify to respectability painfully maintained, to minor but stirring assertions of individuality, to victories and disappointments.

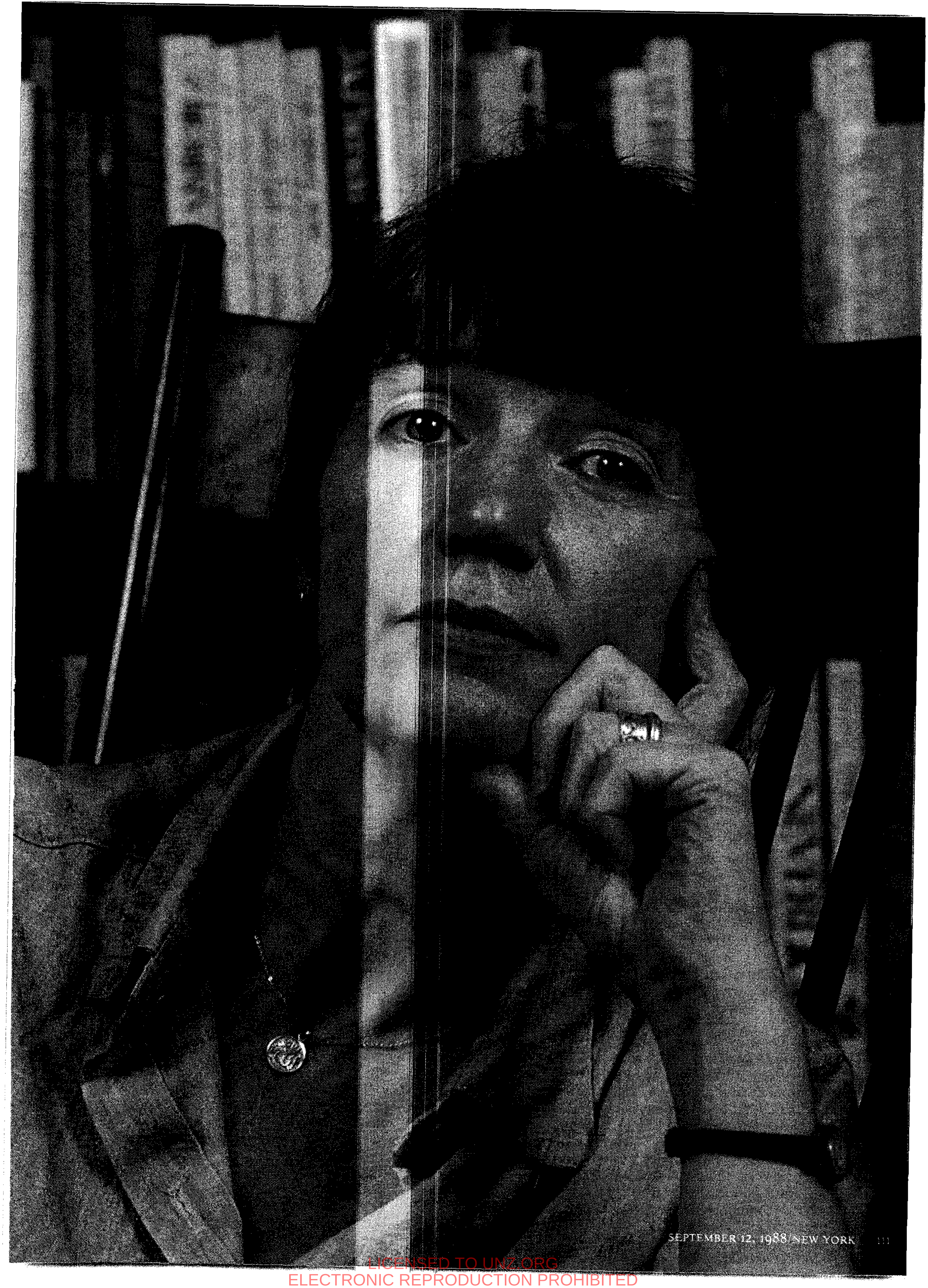
Tyler's subject is not simply the earthbound minutiae of daily life, however, but their collision with the characters' delicate, crushable fantasies. Temporarily down on her husband, Maggie falls in love with a wheelchair-bound man in his seventies. "She was fascinated by his austere white face and courtly manners. . . . The mere thought of laying her head against his starched white shoulder could turn her all warm and melting." But Maggie decides to put aside thoughts of a geriatric elopement: ". . . what job would she go to? Her only employment in all her life had been with the Silver Threads Nursing Home. Fat chance they'd give her a letter of reference after she'd absconded with one of their patients." No wonder Updike, reviewing her *Dinner at the Homesick Restaurant,* wrote that she was "not merely good" but "*wickedly* good."

For a writer whose work is as deeply dyed in red, white, and blue as Garrison Keillor's, Tyler has certain utterly un-American characteristics. She will not appear on breakfast or bedtime chat shows—indeed, will not even be interviewed. After Tyler, the daughter of a Minneapolis chemist, completed her B.A. in Russian studies (at nineteen), she went on to do graduate work in Russian at Columbia and spent a year as the Russian bibliographer in the Duke University library. Though the inhabitants of her fictional world carry such handles as Caleb and Mary, in private life her own homely name becomes the exotic Mrs. Taghi Mohammad Modarressi. She and her husband, an Iranian psychiatrist, live in Baltimore with their two grown daughters. Her life, as described in a rare article eleven years ago, bespeaks a wholesome simplicity that would have been mainstream American last century but now seems whimsically puritanical—mail-order dresses, one holiday a year at a Maryland beach, no makeup, no television. She is now 46, two years younger than Maggie Moran.

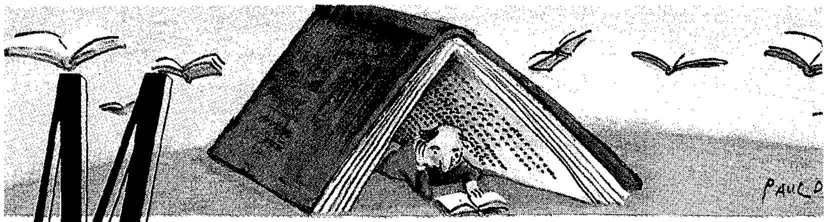
A refugee from a cold mother, Maggie is brought up short when her own daughter asks, "Mom? Was there a certain conscious point in your life when you decided to settle for being ordinary?" Maggie's daughter would be startled herself to know that the relentlessly ordinary title hero of Tyler's last novel, *The Accidental Tourist,* will be portrayed by William Hurt in a film opening in November. Perhaps the usual Hollywood glamorization is a form of criticism here, making apparent in Hurt's handsome face what Tyler does in phrases—that even the most average people can be just as exceptional as you and I. RHODA KOENIG

FALL PREVIEW

PHOTOGRAPH BY DIANA WALKER

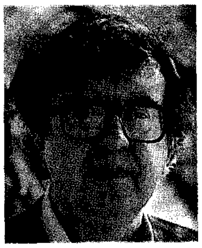


BOOKS



McMurtry lassos Billy the Kid. Whales ahoy! Marcos muck and Cheever fever.

FICTION U.S.A.



Anything for Billy, by Larry McMurtry. A novel about a charming, confused, and oddly vulnerable Billy the Kid, by the author of several novels about the West of reality and myth. Simon and Schuster; 384 pages; $18.95; October.

The Anna Papers, by Ellen Gilchrist. A mousy woman begins a new life after reading her late, flamboyant sister's diaries. Little, Brown; 192 pages; $16.95; October.

The Fool's Progress, by Edward Abbey. A comic picaresque of the wilderness of the American Southwest, by the passionate defender of deserts. Henry Holt; 512 pages; $19.95; October.

Wonderful Years, Wonderful Years, by George V. Higgins. Shady dealings in the construction business are the background for clashing loyalties in the Boston novelist's new work of wry suspense. Henry Holt; 261 pages; $19.95; October.

The King of the Fields, by Isaac Bashevis Singer. This time, the novelist writes about primitive Poland, of a leader who struggles to civilize his violent and ignorant pre-Christian people. Farrar, Straus and Giroux; 224 pages; $18.95; October.

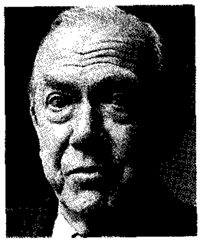
The Risk Pool, by Richard Russo. The author of *Mohawk* returns to that fictional upstate New York town for another family chronicle of the dreamers and the disappointed. Random House; 496 pages; $19.95; November.

Love Trouble Is My Business, by Veronica Geng. Stories and satires on topics ranging from politics to Proust, by the *New Yorker* humorist. Harper & Row; 160 pages; $15.95; November.

FOREIGN FICTION

Dear Mili, by Wilhelm Grimm. Maurice Sendak illustrates this recently discovered story by the collector of fairy tales. It concerns a little girl who is exiled in a magic forest. Farrar, Straus and Giroux; 40 pages; $16.95; October.

Hospital of the Transfiguration, by Stanislaw Lem. The first "straight" novel by the Polish science-fiction writer, this treats the dilemma of a doctor in a mental institution in the insane time of the Nazi occupation. Harcourt Brace Jovanovich; 224 pages; $17.95; October.



The Captain and the Enemy, by Graham Greene. A novel that begins strikingly like *Treasure Island* is the latest work of fiction from the great Catholic author. Viking; 192 pages; $17.95; October.

Under the Jaguar Sun, by Italo Calvino. Three exotic stories—based on hearing, taste, or smell—by the late master fabulist. Harcourt Brace Jovanovich; 96 pages; $12.95; October.

Blackeyes, by Dennis Potter. A mysterious tale of high fashion, art, and murder in London, by the scriptwriter of *Pennies From Heaven* and *The Singing Detective*. Vintage Books; 192 pages; $6.95 (paper); October.

Eva Luna, by Isabel Allende. In this new work by the Chilean novelist, the heroine is a poor girl whose meetings with a guerrilla leader and a cabaret artist alter her life. Alfred A. Knopf; 288 pages; $18.95; October.

The Lacemaker, by Janine Montupet. A best-seller in Europe, this historical novel deals with the fortunes of a young beauty apprenticed to the major trade of Alençon. Atheneum; 448 pages; $21.95; November.

The High Road, by Edna O'Brien. Three women on an island become emotionally entangled in intense and mysterious ways in this novel by the sensuous Irish author. Farrar, Straus and Giroux; 256 pages; $18.95; November.

THAT'S SHOW BIZ

John Lennon, My Brother, by Julia Baird, with Geoffrey Giuliano. The half-sister of the ill-starred Beatle tells of his family life in Liverpool. Henry Holt; 156 pages; $18.95; September.

Laurence Olivier, by Anthony Holden. A biography of perhaps the greatest—certainly the most romantic—classical actor of the twentieth century. Atheneum; 384 pages; $19.95; October.

Kitty, by Kitty Carlisle Hart. Onetime ingenue in *A Night at the Opera,* present arts politician, the singer and television personality shares her memories of George Gershwin, Sinclair Lewis, F.D.R., and, of course, Moss Hart. Doubleday; 224 pages; $17.95; October.

The Wanderer, by Dion DiMucci, with Davin Seay. A traveler on a familiar route, from No. 1 with a bullet to alcohol to heroin to God, the former head of Dion and the Belmonts tells his story. Beech Tree Books/William Morrow; 224 pages; $15.95; October.

Debbie, by Debbie Reynolds, with David Patrick Columbia. Musical star, famously betrayed wife, mother of a drug addict, queen of exercise video—the Hollywood actress tells her dramatic story. William Morrow; 480 pages; $18.95; October.

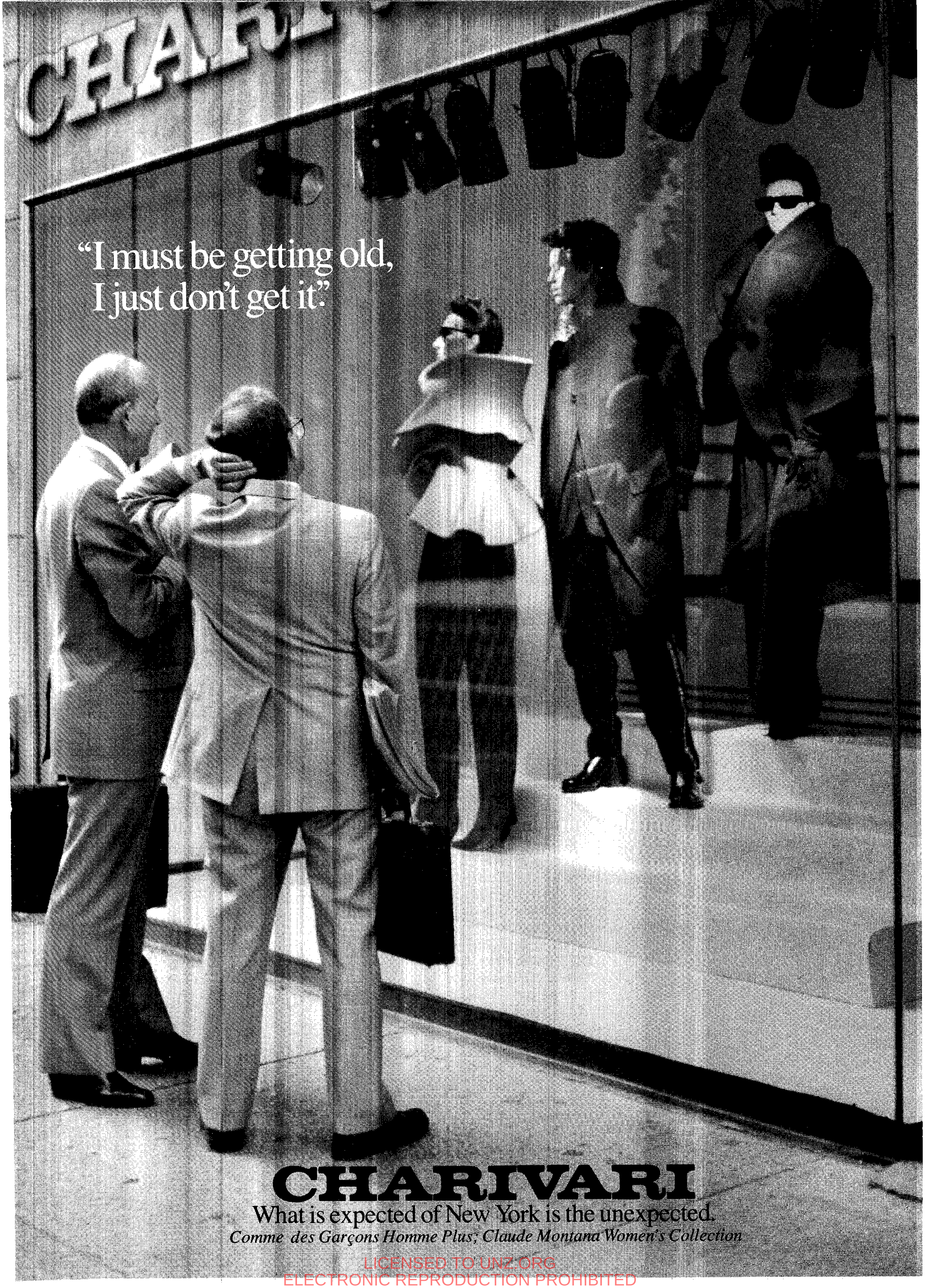
Long Time Gone, by David Crosby and Carl Gottlieb. The highs and lows of the folk-rock musician of Crosby, Stills and Nash—sudden fame, drug addiction, imprisonment, and recovery. Doubleday; 512 pages; $18.95; November.

Famous for 15 Minutes, by Isabelle Dufresne, with Jean Libman Block. Dufresne, better known as Ultra Violet, chronicles her years with the Andy Warhol set. Harcourt Brace Jovanovich; 288 pages; $18.95; November.

LIVES IN LETTERS

The Letters of T.S. Eliot, Volume I, 1898–1922, edited by Valerie Eliot. This

Photographs: top left, Lee Marmon; top right, Terry O'Neill; center, Bryn Campbell/Magnum; bottom, © 1988 by Thomas Victor


"I must be getting old,
I just don't get it."
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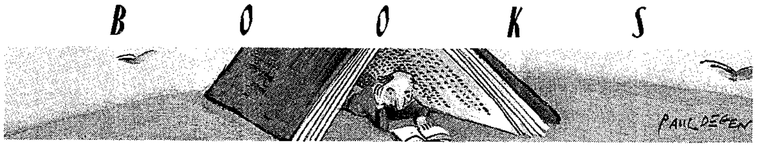
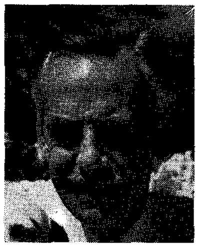


correspondence, put together by his widow, covers the early years in St. Louis and first marriage, in England, of the poet, critic, and inadvertent hit librettist. Harcourt Brace Jovanovich; 704 pages; $29.95; September.

Literary Outlaw, by Ted Morgan. An account of the scandalous, criminal, and hallucinogenic life and times of William S. Burroughs. Henry Holt; 704 pages; $27.50; October.



Selected Letters of Eugene O'Neill, edited by Travis Bogard and Jackson R. Bryer. On the centenary of the playwright's birth, this collection offers letters showing his charm, his anxieties, his artistic and political struggles. Yale University Press; 632 pages; $35; October.

Dickens, by Fred Kaplan. A major biography of the great Victorian novelist, this fully portrays his difficult family and sexual life. William Morrow; 544 pages; $24.95; October.

Bernard Shaw, by Michael Holroyd. The first volume of the authorized life of the playwright, by the biographer of Lytton Strachey and Augustus John, covers the first 32 years of his life and is subtitled "The Search for Love." Random House; 496 pages; $24.95; October.

Two-Part Invention, by Madeleine L'Engle. The author of *A Wrinkle in Time* and many other novels tells the story of her difficult but rewarding marriage to an actor. Farrar, Straus and Giroux; 224 pages; $17.95; November.

The Letters of John Cheever, edited by Benjamin Cheever. Collected by his son, these letters from the poet of suburbia are addressed to family, lovers, and such friends as John Updike, Philip Roth, and Saul Bellow. Simon and Schuster; 448 pages; $19.95; November.

A Serious Character, by Humphrey Carpenter. The biographer of Auden turns his attention to the brilliant poet and political imbecile Ezra Pound. Houghton Mifflin; 976 pages; $40; December.

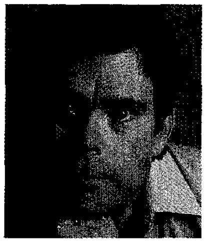
IN PICTURES

Whale Nation, by Heathcote Williams. Verse, prose, and pictures celebrate the mammoths of the deep in this work by the English playwright. Harmony Books/Crown; 208 pages; $25; September.

Ansel Adams: Letters and Images 1916–1984. More than 100 intimate and majestic photographs illustrate letters to Edward Weston, Alfred Stieglitz, and others by the master photographer. New York Graphic Society Books/Little, Brown; 416 pages; $50; October.

Zola: Photographer. More than 200 pictures taken during the Belle Époque by the great novelist and polemicist. Henry Holt; 192 pages; $26.95; October.

Yves Saint Laurent and the Photography of Fashion. Pictures by Irving Penn, Helmut Newton, Snowdon, and others chronicle the couturier's 30-year career. Alfred A. Knopf; 232 pages; $100; October.



Nightmares in the Sky. Horror novelist Stephen King considers an array of harmless grotesques in his text accompanying a study of gargoyles by the photographer calling himself f-stop Fitzgerald. Viking; 128 pages; $24.95; October.

New York: Culture Capital of the World 1940–1965, edited by Leonard Wallock. A heavily illustrated collection of essays by art and culture critics on the years of our city's preeminence in painting, music, literature, and theater. Rizzoli; 280 pages; $65; October.

The Landmarks of New York, by Barbaralee Diamonstein. More than 600 photographs illustrate this historical and architectural survey of our city's designated treasures. Harry N. Abrams; 400 pages; $45; October.

Treasures of the New York Public Library, by Marshall B. Davidson, with Bernard McTigue. A handwritten Declaration of Independence, a Gutenberg Bible, and a letter from Columbus announcing his discovery of America are among the historic objects illustrated and described. Harry N. Abrams; 300 pages; $60; October.

Jacques Cousteau: Whales, by Jacques-Yves Cousteau and Yves Paccalet. In a heavily illustrated historical, scientific, and artistic survey, two representatives of presumably the most intelligent mammal consider the biggest. Harry N. Abrams; 280 pages; $49.50; November.

Man Ray: American Artist, by Neil Baldwin. The first major biography of the Surrealist painter and photographer of the years when Paris sizzled. Crown; 464 pages; $25; November.

Eyes of Time, by Marianne Fulton. A copiously illustrated history of photojournalism in America, from Mathew Brady till now. New York Graphic Society Books/Little, Brown; 384 pages; $40; November.

Visual Thinking: Methods for Making Images Memorable, by Henry Wolf. More than 200 illustrations convey the art director and advertising man's ideas for creating striking images. American Showcase/Rizzoli; 184 pages; $45; November.

The Great I Am, by Ralph Steadman. In words and pictures, the satirical cartoonist tells what God really thinks about us. Summit Books; 128 pages; $24.95; November.

Frontier New York, by Jan Staller. Color photographs that depict the wild and deserted side of the urban landscape. Hudson Hills Press; 108 pages; $35, $25 (paper); November.

Grand Luxe, by John Malcolm Brinnin and Kenneth Gaulin. A lavishly illustrated history of the great ocean liners—palaces of Victorian, Edwardian, and Art Deco design. Henry Holt; 232 pages; $85; November.

AMERICANA

Goldwater, by Barry Goldwater, with Jack Casserly. The premature conservative speaks out on politicians and others he has known. Doubleday; 432 pages; $21.95; October.

Manufacturing Consent, by Edward S. Herman and Noam Chomsky. The authors examine the way in which, despite appearances, the press acts as a cheerleader to those in power. Pantheon Books; 448 pages; $24.95, $14.95 (paper); October.

Monkey on a Stick: Murder, Madness and the Hare Krishnas, by John Hub-

Photographs: top, UPI/Bettmann Newsphotos; center and bottom ©1988 by Thomas Victor.

ner and Lindsey Gruson. The two reporters who covered the murders of rebellious Hare Krishna followers in West Virginia for *Rolling Stone* relate the history of the movement in America and its vengeance against defectors. Harcourt Brace Jovanovich; 448 pages; $19.95; October.

A Writer's America, by Alfred Kazin. In this illustrated study, the critic considers the relationship of Walt Whitman, William Faulkner, Joan Didion, and other writers to the landscape around them. Alfred A. Knopf; 240 pages; $24.95; October.

At Home, by Gore Vidal. The playwright, novelist, and critic wonders, in this collection of literary and political essays, what's up with America. Random House; 304 pages; $18.95; November.

Parting the Waters: America in the King Years, 1954–1963, by Taylor Branch. The first volume in Branch's history of the civil-rights movement, dominated by the bravery and oratory of Martin Luther King Jr. Simon and Schuster; 928 pages; $24.95; November.

Prepared for the Worst, by Christopher Hitchens. The English observer of the American scene comments on fictional and factual matters in these essays from *The Spectator, The Nation,* and other publications. Farrar, Straus and Giroux; 352 pages; $19.95; November.

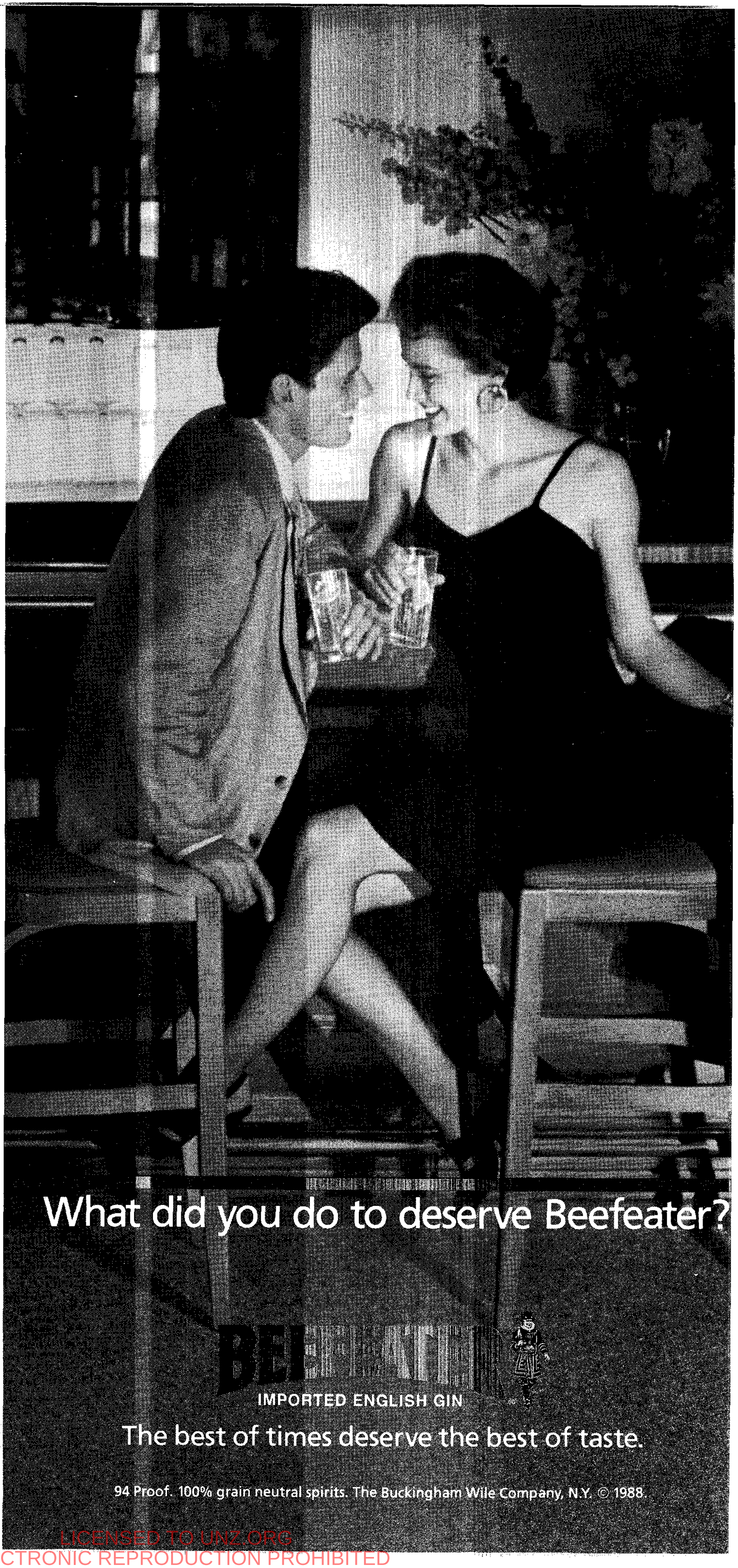
The Roaring Eighties, by Adam Smith. The economist ponders the threat from the East, the effect of psychology on heavy industry, and the future of greed. Summit Books; 224 pages; $18.95; November.

America Observed: The Newspaper Years of Alistair Cooke. A selection from Cooke's 26 years of reporting such foreign phenomena as Marilyn Monroe, Sugar Ray Robinson, Billy Graham, and young Jack Kennedy. Alfred A. Knopf; 320 pages; $19.95; November.

BELLES LETTRES

The Best American Essays 1988, edited by Annie Dillard, with Robert Atwan. AIDS in Haiti, pilgrims at Lourdes, and reading philosophy at night are among the topics explored in these collected

Photographs: top, Elena Seibert/Outline;
bottom, Frank Fournier/Contact Press Images.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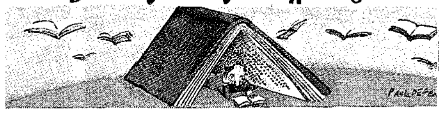


pieces. Ticknor & Fields; 336 pages; $17.95, $8.95 (paper); October.

Europeans, by Jane Kramer. A collection of pieces from the author's "Letter From Europe" column in *The New Yorker* over the past ten years, on such topics as Kurt Waldheim, Klaus Barbie, and various financial swindles and scandals. Farrar, Straus and Giroux; 544 pages; $22.95; October.

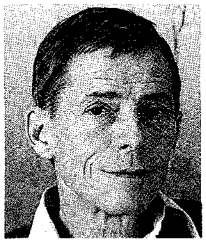
Collected Poems, by Philip Larkin. The somber, elegant work of the reclusive English poet is assembled here—all his previously published verse and much that has not yet been seen. Farrar, Straus and Giroux; 320 pages; $19.95; October.

Thinking Tuna Fish, Talking Death, by Robert Scheer. The subtitle, "Essays on the Pornography of Power," sums up this journalist's subjects and attitudes in his pieces on Oriana Fallaci, Gorbachev, and other tough characters. Farrar, Straus and Giroux; 400 pages; $19.95; October.

The Essential Gesture: Writing, Politics and Places, by Nadine Gordimer. Collected essays about life, literature, and South Africa written by the novelist over the past 30 years. Alfred A. Knopf; 368 pages; $19.95 November.

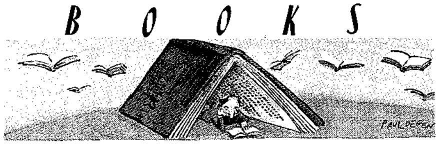
The Elephant and My Jewish Problem by Hugh Nissenson. The author of *The Tree of Life* presents stories and journals from the past 30 years on the Jewish experience in America, Europe, and Israel Harper & Row; 224 pages; $18.95; November.

Harp Lake, by John Hollander. Playfu and solemn poems are in this new collection—including the title work which alludes to the Sea of Galilee. Alfred A. Knopf; 112 pages; $16.95; November.



The Inner Room, by James Merrill. Prose poems, and a play including lyrica flights and a report from Japan, by the poet who wrote *The Changing Light a Sandover.* Alfred A Knopf; 112 pages; $16.95, $8.95 (paper) November.

Photographs: top, ©1988 by Thomas Victor; bottom, Nancy Crampt



MISCELLANY

The First Salute, by Barbara W. Tuchman. The eminent historian shows how friendly European nations contributed to the fight for American independence. Alfred A. Knopf; 384 pages; $22.95; October.

Grey Is the Color of Hope, by Irina Ratushinskaya. Imprisoned for writing "anti-Soviet" poetry, the author, now exiled in the West, recounts her confinement and abuse in a "strict regime" camp. Alfred A. Knopf; 368 pages; $18.95; October.

The Shah's Last Ride: The Fate of an Ally, by William Shawcross. The author of *Sideshow* describes how the ruler of Iran rose to power and lost it, becoming an international embarrassment and a man without a country. Simon and Schuster; 464 pages; $19.95; October.

Heaven: A History, by Colleen McDannell and Bernhard Lang. Lots of people have imagined what the next life is like; the authors trace how their vision has changed in theology, art, and popular culture. Yale University Press; 400 pages; $29.95; October.

The Last Lion, by William Manchester. The second volume of the author's biography of Winston Churchill, spanning the years of political exile, from 1932 to 1940. Little, Brown; 800 pages; $24.95; October.

The Marcos Dynasty, by Sterling Seagrave. How the Pentagon, the CIA, and organized crime collaborated with the despots of the Philippines. Harper & Row; 384 pages; $22.50; October.

Yen!, by Daniel Burstein, who considers the growing threat to the U.S. economy from the hungry Japanese. Simon and Schuster; 336 pages; $19.95; October.

What Mad Pursuit, by Francis Crick. The co-discoverer of DNA tells how he and James Watson—partly by chance, partly by design—found the double helix, and discusses the aesthetics of biology. Basic Books; 200 pages; $16.95; October.

Lenin, by Ronald W. Clark. The biogra-her of Einstein and Freud turns to the ast of the three most influential men of he twentieth century. Harper & Row; 76 pages; $27.95; November.

RHODA KOENIG

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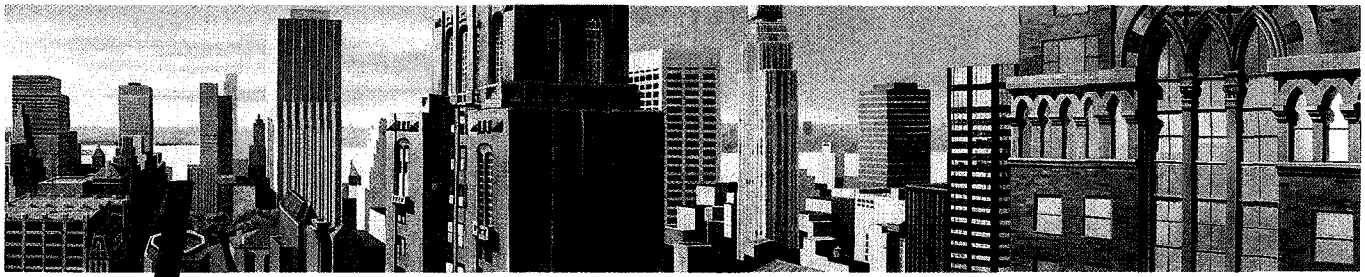

I KNOW I'M NOT SUPPOSED TO," SAYS SYLVIA Deutsch, 64, the chairwoman of the City Planning Commission, "but I like Philip Johnson's 'lipstick' building. And I *love* the Chrysler Building; when I see it, I cry. But that's not my job."

The job of this compact, fast-talking mother of three from Bay Ridge is to watch over the coordination of city policy on growth and development. So, regardless of what an architect designs, whether he can build it is very much up to Deutsch. In addition to roughly 24 public hearings a year, Deutsch presides at three meetings a month with her six fellow commissioners. For her troubles, which also include managing a staff of slightly fewer than 400 planners, architects, and others in the five boroughs, she is paid $104,000 a year. Although she has no formal training in planning, she has been involved in neighborhood and citywide planning issues ever since she graduated from Brooklyn College in 1947.

Deutsch is the first woman to hold the planning post since the commission was established 50 years ago. And in the twenty months since she was appointed by the mayor, she has developed a widespread reputation for both knowing what she is talking about and playing fair with all parties—developers, architects, planners, and community groups.

Before Deutsch arrived, many people had seen City Planning as a place where developers were more equal than anyone else and where the rules were negotiable. But Deutsch feels that the rules, in the form of the Zoning Resolution, are Scripture. If a developer builds bigger than the law allows, he's likely to regret it. When Cityspire went higher than the limit, the City Planning Commission refused to approve it as built. "Something had to be done to show people that you don't blithely disregard the rules," says Deutsch. On the other hand, if a community board doesn't like something zoning does allow, the board members get a fast lecture about how to change the law.

Some activists feel Deutsch uses that law as a dodge. "She knows the facts, she does her homework, but a legalistic approach has its limitations," says Sally Goodgold, chairwoman of the City Club of New York. According to Paul Byard, a vice-president of the Architectural League, "Sylvia seems to take a rather narrow view of her mission; there is an apparent lack of the larger view."

Deutsch brushes off the criticism. "I dream," she says, "but I want to be able to put the dreams into effect." Since taking office, she has extended the downzoning of the West Side. At the moment, she dreams a lot about increasing housing in the outer boroughs and is trying to encourage private developers to build it. She is also looking at ways to link Grand Central, the Convention Center, the Port Authority Bus Terminal, and Penn Station with a light-rail line. She has just won budget approval for an Office of Strategic Planning group that would advise the city on planning issues that go beyond land use. And she thinks Donald Trump is being "unduly optimistic" about his current plans for the West Side's Penn Yards site. "He's going to have to justify every square foot," she says.

The stickiest project confronting Deutsch is the future of the New York City waterfront. Mindful of Westway's fate, Deutsch is determined that Manhattan's West Side will eventually get both a good road and a good park, and is serving on the newly established State-City West Side Waterfront Panel. She doesn't think the project has to break the bank or bankrupt the subways. During a recent trip to Switzerland, Deutsch dragged her husband, Leon, a family-court judge, from one lakeside esplanade to another, taking pictures. "Look at these," she says, spreading snapshots of Geneva out on the office conference table. "We can do that on the Hudson. Some trees, some toilets, a beautiful view, and you're in business. How expensive can it be?" CARTER WISEMAN

FALL
PREVIEW

PHOTOGRAPH BY TOHRU NAKAMURA

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ANDREA MARCOVICCI

Vulnerable and torchy, she's putting soul back in the music of the night

NIGHTLIFE

Lo Cole.

ANDREA MARCOVICCI COULD BREAK YOUR heart. It's not so much her patrician beauty or warm mezzo-soprano voice; what makes her affecting is her vulnerability and honesty. Sometimes Marcovicci is so unprotected when she sings that listening to her is like eavesdropping at the confessional booth. "I reveal the truth of my soul," she says.

Marcovicci manages to do this without getting too weepy and maudlin. Though she's a torch singer—"I torture myself for your benefit"—she doesn't collapse in a pool of mascara. Men may have treated her badly, but Marcovicci isn't a victim. She's too busy checking her pulse, monitoring the rumblings of her heart. "I'm really in touch with myself," she says.

Audiences will get a chance to see Marcovicci at Carnegie Hall's Weill Recital Hall October 15. On October 18, she'll begin a one-month engagement at the Algonquin, where she sang last year to packed houses and ecstatic reviews.

Sitting in a Days Inn in Chicago, Marcovicci says she's feeling particularly vulnerable. In three hours, she has to sing at the Gold Star Sardine Bar, and she can't get a particular incident out of her mind: She recently saw a cow giving birth. "You know," she says, "that cow had so much love in its eyes it moved me profoundly."

If Marcovicci can get that worked up about a cow, you can imagine what she does with Noël Coward's "Mad About the Boy." She captures the "odd diversity of misery and joy" with amazing delicacy. Her emotions are so close to the surface you can almost imagine them pounding, like miniature sledgehammers, at her temples.

Marcovicci grew up on the East Side, the daughter of a Romanian doctor and a cabaret singer. As a young girl, she loved hearing her mother do the old standards; she wanted to sing them, too, but when she started performing in the sixties, mostly at peace marches, Gershwin and Kern didn't fit in. Discovered by Arlene Francis ("Please, everybody has heard that story"), she wound up on the *Merv Griffin Show* and landed a part in the soap *Love Is a Many Splendored Thing*. For the next ten years, Marcovicci starred in TV movies and periodically popped up on *Magnum, P.I., Baretta, Mannix,* and *Medical Center*.

In 1976, she got her "big movie break" with *The Front,* starring Woody Allen. But Marcovicci didn't get any more feature work until *The Concorde: Airport '79* and *The Hand*. On Broadway, she played opposite Howard Keel in *Ambassador,* but that closed after five days. Two other musicals, *Nefertiti* and *Chaplin,* didn't even make it East.

Fortunately, Marcovicci continued to sing; from 1976 to 1978, she performed at Reno Sweeney's, doing a "bizarre mixture of my mother's old songs and things like David Bowie's 'Life on Mars.'" By 1985, she had dropped rock from her repertoire and was singing romantic ballads and traditional torch songs. "I've always been terribly nostalgic," she says. She did a successful late-night show, "Marcovicci at Midnight," at the Gardenia in Los Angeles. From there, she got a job at the Plush Room at the York Hotel in San Francisco, where she recorded a live album, *Marcovicci Sings Movies*. "The songs are all about how movies have influenced our lives," she says, "and how we're always chasing after mythical figures."

Marcovicci may sing about people who are foolish in love, but at the moment, she doesn't include herself in that group. After years of loving "too strongly and unrealistically," she is now in an "unorthodox but essentially healthy" relationship with director Henry Jaglom.

"You know, I'm feeling really frightened at the moment," she says in her wispy voice. "It's hard being on the road, going back to an unfamiliar hotel room. A dozen roses in an empty hallway . . . a strange knock on the door . . . it's exhausting, listening to your heart."

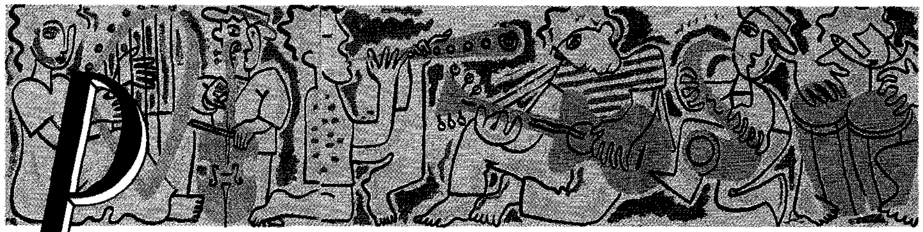
PATRICIA MORRISROE

FALL PREVIEW

Hair and Make-up: Greg Geiner for Gerard Longobardi. Piano by Baldwin.

PHOTOGRAPH BY BERNARD VIDAL

NIGHTLIFE



Prince tends the Garden; Dylan blows into Radio City. Cabaret at Carnegie Hall, jamming at BAM.

Crowded House, from Australia, plays Radio City on October 14.

ROCK, POP, AND COUNTRY

Crowded House MAY sing about "all these evangelists fleecing the poor," but the exquisite melodies on the Australian group's second album are touched with the surreal and soar above any earthly concerns. Crowded House, named best new foreign band by *Rolling Stone*'s readers last year, will perform "Don't Dream It's Over" and other songs at Radio City Music Hall October 14. **Siouxsie and the Banshees,** who more than a decade ago stunned a punk festival with a twenty-minute rendition of the Lord's Prayer, plug in October 20. Also playing Radio City: teenage chanteuse **Debbie Gibson** (September 9 to 11) and **Bob Dylan** (October 17, 18, and 19).

The name of her album is *Union,* but **Toni Childs** sings of love lost and hope undaunted. Her lyrics are simple yet eerily familiar—"the voice of a dream I had." She'll appear September 16 at the Bottom Line.

Two of the original Talking Heads are coming home to CBGB for two weeks. **Tom Tom Club** features Tina Weymouth and Chris Frantz, who, with David Byrne, first sparked national attention there thirteen years ago as "intelligent" rock-and-rollers. The band will play September 7 through 11 and September 13 through 17.

At Madison Square Garden, the **Grateful Dead** are live for nine nights, starting September 14. The **Scorpions** will be there September 9. **Rod Stewart** romps onstage September 26, and that great sensualist **Prince** will make his royal entrance October 2 for two nights.

King Diamond, the man from Denmark who's been dubbed the Stephen King of heavy metal, demonstrates his fantastic, innovative sounds September 10 at the Ritz. King Diamond, a former soccer player, will be accompanied by his five-piece band. Cleveland's **Pere Ubu** is reunited and redefining rock and roll again in its new album, *The Tenement Year.* The music rambles and surprises, and lyricist David Thomas is one of the funniest men in rock. See the group live September 17 at the Ritz. Velvet Underground founding member **John Cale** will open the show.

For a toe-tapping good time, there's the country-music series at Westbury Music Fair. **Alabama** claims the stage September 16, and the **Everly Brothers** take over October 4. **Lee Greenwood** and **Sawyer Brown** perform October 14. The honky-tonking redheaded stranger himself, **Willie Nelson,** sings October 20 through 23, and **Crystal Gayle,** a country cousin, performs November 5.

Toni Childs at the Bottom Line.

Teen queen Debbie Gibson.

It's autumn in New York, and that's the name of **Mel Tormé**'s show at Michael's Pub. His third year there begins September 13 and coincides with the publication of his autobiography, *It Wasn't All Velvet,* and the release of his new album, *Reunion.*

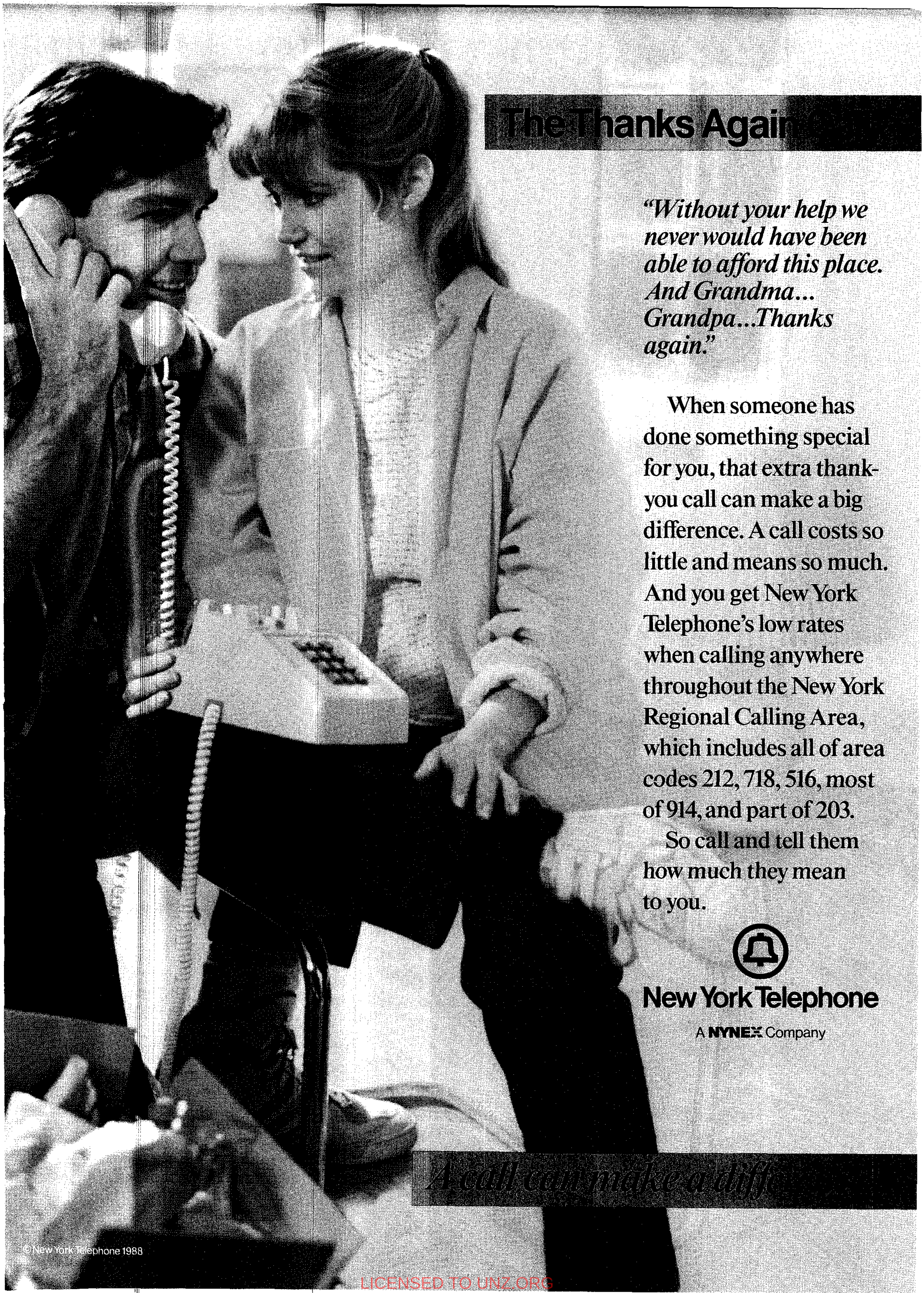
Frank Sinatra, Liza Minnelli, and **Sammy Davis Jr.**—the new Rat Pack—team up for "The Ultimate Event" September 30 and October 1 at the Meadowlands Arena.

A DIFFERENT TUNE

THE LONG, HOT SUMMER may be over, but the "heat" is still on at the Kitchen, where for two weeks in September **Urban Bush Women** will plumb the meaning of the word. Through music and the a cappella tradition of field hollers and chants, director Jawole Willa Jo Zollar will lead seven women (as well as five musicians and three other actresses) in an exploration of heat—from the temperature of a summer day to awakening sexuality. They open September 22.

He's a midwestern farmer with a wife on the run. Not

Photographs: left, Lynn Goldsmith/LGI; top right, Buckmaster/Retna; bottom, courtesy of A&M Records.



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about to let her escape, he scours the country with feverish devotion. He's Art, the character James Lecesne creates in **One Man Band,** a comic performance that pivots on Lecesne's talent for miming different characters and singing songs in their varied accents. The score blends country rhythms with rock. On September 9, Lecesne begins his run on Fridays at Upstairs at Greene Street.

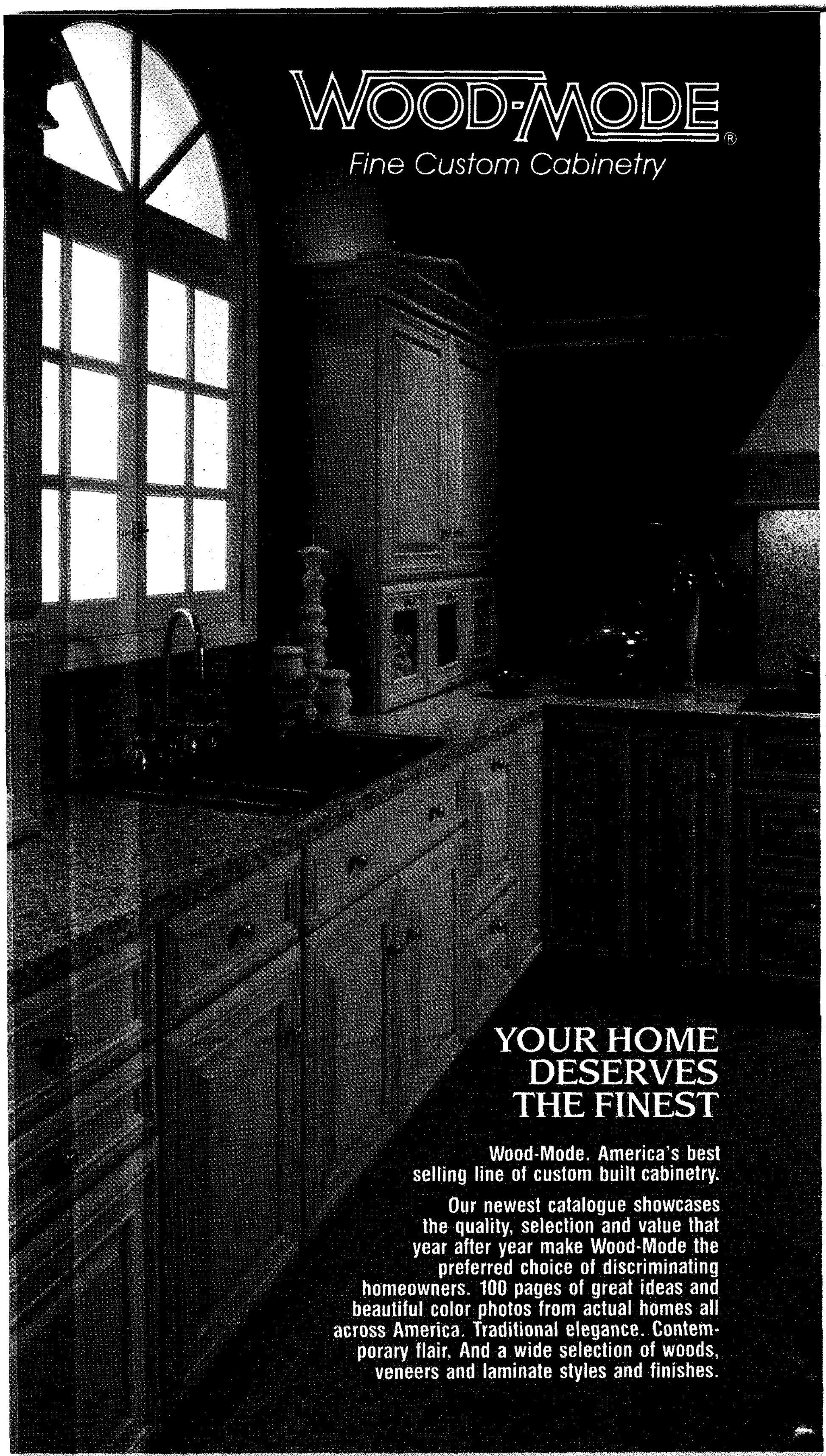
After six years of work (some of it in England, Poland, and New Mexico), composer Peter Gordon and video artist Kit Fitzgerald bring **The Return of the Native** to the Brooklyn Academy of Music November 3, 4, and 5. The piece, in its "full-scale world premiere," was inspired by the poetic chapter headings of Thomas Hardy's novel and combines live music from a thirteen-piece ensemble with videos of pastoral settings and mesas. From November 15 through 20, performance artist **Michael Moschen** will evolve onstage from juggler to architect, conjuring up "images beyond the images he himself presents onstage."

Saxophonist Sonny Rollins.

For a touch of the Irish, try the tin-whistle wizardry of **Eileen Clohessy** and the flute- and button-accordion-playing of **Maureen Doherty,** September 24 at Eagle Tavern. Then catch fiddler **Andy McGann** and all-Ireland fiddle champ **Brian Conway** with pianist **Felix Dolan** on October 8. A week later, it's the multitalented **Seamus Egan** playing the flute, banjo, and mandolin.

The theme is interiors. **Paul Zaloom,** a

Photograph by Veryl Oakland/Retna.



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political satirist who can put a nasty twist on the way we see ourselves, will present a doll-puppet show called *The House of Horror,* in which a comfortable modern home terrorizes its innocent family with indoor pollution. It starts September 7 at Dance Theater Workshop. Beginning September 29, the grande dame of performance art, **Rachel Rosenthal,** will be there exploring all the problems that have happened because of a mistake in the evolution of the human brain.

B. B. King jazzes things up.

Photograph by Deborah Feingold/Outline.

JAZZ STAGE

BROOKLYN'S LATEST BROOD OF jazz artists will collaborate December 9 and 10 at the Brooklyn Academy of Music in a two-evening stand, "M-Base Jams at BAM," which promises their own unique fusion of cool classics and hot riffs.

Start off Election Week '88 with a different kind of convention—a blues convention: The great **B. B. King,** the provocative **Millie Jackson,** and the smooth **Bobby "Blue" Bland** are at the Westbury Music Fair November 6.

Flamenco guitarist and octogenarian **Carlos Montoya** will do a show at the Village Gate September 23 and 24, as will South African trumpeter **Hugh Masekela.** Celebrate Halloween a day early with the spicy sounds of a zydeco dance party, featuring the Cajun music of the **Ardoin Family** and **Canray Fontenot,** October 30 at the Gate.

On October 11, Japan's leading jazz guitarist, **Kazumi Watanabe,** will perform Stateside at the Bottom Line. Jazz saxophonist **Sonny Rollins** makes a rare appearance November 11 and 12, and guitarist **John Scofield** will play November 25 and 26. A mini-jazzfest, **East Meets West,** will combine Japanese and American music from September 20 through 25.

At the Village Vanguard, there's trumpeter **Wynton Marsalis** (starting September 27), the eccentric pianist **Dorothy Donegan** and her trio (October 11 through 16), and big-band echoes from the **Red Rodney Quintet** (November 8 through 13). Keyboardist **Cedar Walton** will play starting November 29.

Saint Peter's Jazz Ministry throws a benefit October 27 in honor of the legendary vibraphonist and bandleader **Lionel Hampton.** The celebration will feature Hampton and his seventeen-piece orchestra, plus other luminaries like saxophonist **Stan Getz,** singer **Bobby Short,** and pianist **Dorothy Donegan.**

NEW SOUNDS

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with a free performance September 19 at the Equitable Center's Whitney outpost.

Avant-garde keyboardist and composer **Wayne Horvitz** shows up at BAM on December 16 and 17 with his experimental nine-piece big band, on the same bill as his art-rock super-group, **The President,** with Elliott Sharp, Dave Hofstra, and Bobby Previte.

She'll be in New York only once this year. Composer-vocalist-filmmaker-choreographer **Meredith Monk** will make her original sounds on the stage at Town Hall December 10. She'll be accompanied by a hammered dulcimer, a double ocarina, and a virtuoso pianist, **Nurit Tilles.**

LAUGH DIET

SHE GOT DIVORCED AND MOVED home to New York, but **Carol Leifer** would *never* think of letting hostility seep into her humor. She has been known to season her comedy routine with salty observations about married life and Californians, though. She describes her marriage as a mixed one—"I'm human. He was a Klingon." She's done *David Letterman,* and she'll do Caroline's at the Seaport September 13 through 15.

You won't catch Ronald Reagan, George Bush, and Michael Dukakis on the same ticket in November. But you will catch all of them onstage (well, sort of) at the Bottom Line on October 9, when **Jim Morris** impersonates famous political folks. He'll join **Tom Paxton,** a folksinger who zings politicians. Then, on October 15, **Uncle Bonsai,** a humorous acoustic trio from Seattle, performs songs like "Boys Just Want Sex in the Morning."

You know the feeling. **Dr. Hunter S. Thompson** calls it "Fear and Loathing on Election Night." Join the gonzo journalist in watching election results on a wide-screen television November 8 at the Ritz.

At Town Hall, catch the man the American Comedy Awards named "Funniest Male Stand-Up Comic in a Comedy Club"—**Jerry Seinfeld.** He has tickled audiences in his own HBO special and on *David Letterman* and Johnny Carson, and he'll make his first New York concert appearance September 10.

COME TO THE CABARET

Susannah McCorkle's FICTION HAS appeared in *The O. Henry Book of Prize Short Stories,* and she takes prizes onstage as one of the best jazz singers of her generation. She'll bring her repertoire of 2,000 songs to Fat Tuesday's from November 1 through 6.

Barbara Cook, the original Marian the Librarian in *The Music Man,* will sweep into the Brooklyn Center for the Performing Arts at Brooklyn College with her clear soprano, singing everything from Arlen to Sondheim. She'll perform December 17.

"Cabaret Comes to Carnegie" consists of four performances October 12 through 15 at Weill Recital Hall. Former Cotton Club star **Adelaide Hall** will kick off the

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series, followed by **Karen Mason,** then Noël Coward and Cole Porter—à la **Steve Ross** and his piano. **Andrea Marcovicci** stages the finale.

Isn't it romantic? Whirl under the September stars amid the lights of the city at the Bethesda Fountain Terrace in Central Park. Roseland and the Parks and Recreation Department will hold **Ballroom at Bethesda,** a free formal dance, September 9. The Bethune orchestra will play.

Madcap torch singer **Marilyn Sokol** has been in *Crocodile Dundee II,* and next she's headed for Broadway in *Welcome to the Club.* But you can see her at the Ballroom starting September 6. The enchanting **Karen Akers** (who is equally at home on Broadway and in movies) is going to be singing there November 1 through 12.

CLUB SCOUTING

THE RIVER CAFE'S BUZZY O'Keeffe will present **Laura Belle,** a club with a theater-in-the-round design and a desserts-only menu. O'Keeffe hopes to open the club, located at 120 West 43rd Street, in time for his Halloween party.

Carol Leifer stands up at Caroline's.

Photograph by John S. Abbott.

Halloween also brings a new dance club on West Broadway below Canal. The emphasis at **Big Haus K-Marc** will be on the people, who will be dancing to an international blend of music.

A nightclub that has magic as its theme will open September 9 at 605 West 55th Street. The owners claim they're spending more than $5 million on the lighting, decorating, and sound system. Not exactly what you'd call intimate, **Merlin's** will seat 2,000.

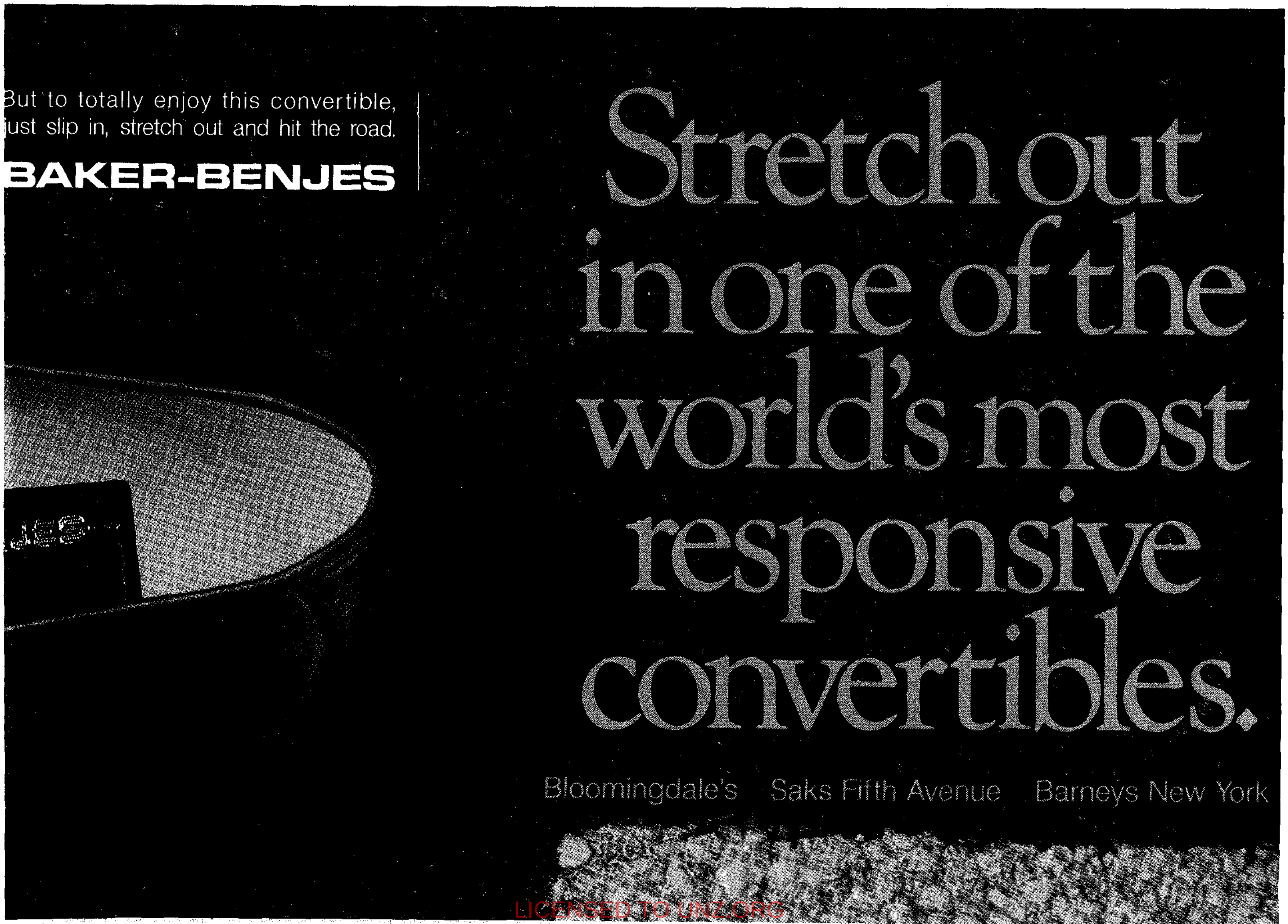
B² is taking Area's place, or at least its space. The new club will open September 12. But on Saturdays, it will adopt a different name, **Saturday Night Ballroom.** That's when it becomes *the* place for contact dancing—everything from the hustle to the tango to dirty dancing.

FUN AND GAMES

Jeff McBride IS AN UPSTATE GUY who ran away and joined a carnival, then barked so much that he decided to stop talking. Now he's a mime magician who twists off his head and throws it down a tube. He'll do his abracadabra onstage at the Ballroom beginning September 7.

The French Canadians of Cirque du Soleil captivated us this summer. This fall, it's the **Moscow Circus,** which has acrobats doing an aerial ballet about World War II soldiers whose souls become whooping cranes. There are also juggling bears, a pied piper, Sumatran tigers, and—of course—clowns. Catch them September 14 through October 9 at Radio City Music Hall.

KELLI PRYOR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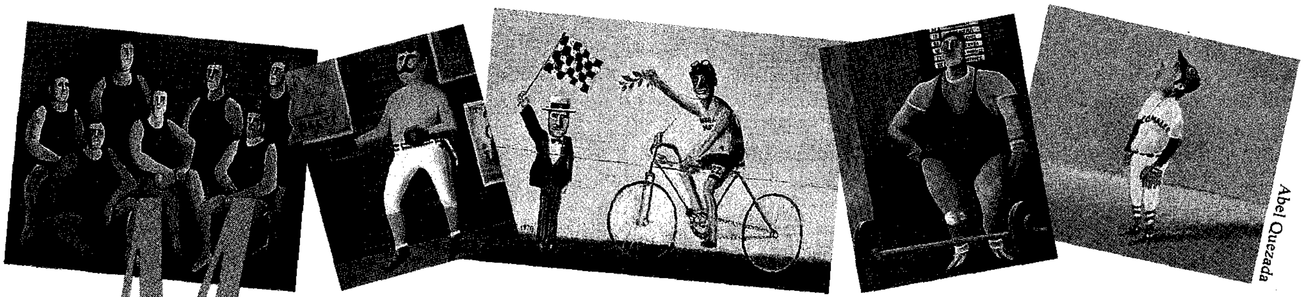
SPORTS

MARK JACKSON

The Knicks and their sophomore sensation are ready to take off



Abel Quezada

MARK JACKSON HAS THIS DAYDREAM: He's walking around New York, looking for the critics who said he was too small, too slow, too unsure of his jump shot to make it in basketball. They said it when he was the point guard at Bishop Loughlin High, in Brooklyn, even though he led his team to the state championship. They said it when he was a senior in college—the soul of a St. John's squad that had lost all-Americans Chris Mullin and Walter Berry—even after he changed his game to become not only the team's playmaker but also its leading scorer. And they said it after he was chosen by the New York Knicks as the eighteenth pick of the 1987 draft, after three flashier point guards had already gone.

But now Jackson, 23, last season's NBA Rookie of the Year, can't find those critics. "They've disappeared," he says. "But when I finally do find one, I walk up to him and ask him a question:

" 'How you like me now?' "

They like him fine, and with good reason. Just three games into his first year, Jackson became the Knicks' floor general, running coach Rick Pitino's rave-up offense—calling the plays, bringing the ball downcourt, choreographing the shots. He broke the NBA record for assists by a rookie, firing 868 passes to teammates who put them up and in, played nearly 40 minutes a game, and averaged 13.6 points. He was quick enough to come up with loose balls, sly enough to slap balls away from driving opponents; he used his uncanny sense of the court to get where he had to be. "I don't out-quick them," he says. "I outthink them."

Jackson still lacks the magic touch from the outside, "but if I'm doing my job," he says, "I'm not going to shoot much. I'm feeding the ball to others. If I dish the ball off to Patrick Ewing and he dunks it, it makes the whole team happy. It's an unselfish play. It's contagious."

That contagion transformed the team. They started slowly but gained confidence with every game, finally squeaking into the playoffs with a 38–44 record. Though the Knicks had trouble on the road, basketball at Madison Square Garden (where they won 29 and lost 12) became fun again: Instead of the equivalent of Chinese water torture, the Knicks played like a roiling stream—fast, chaotic, often sloppy. Unlike some teammates, Jackson had no trouble learning Pitino's breakneck game. "It's because I grew up in New York," he says. "That's the way I've been playing all my life, in the parks and school gyms—basketball the way it's meant to be played."

The middle son of a Transit Authority switchman, Jackson learned the game on the courts of O'Connell park in St. Albans, Queens. "When I was younger and the Knicks were losing," he says, "I used to dream about bringing real basketball back to New York—people standing in bunches in the TV department of some big store, cheering for the Knicks. And that happened this year in the playoffs."

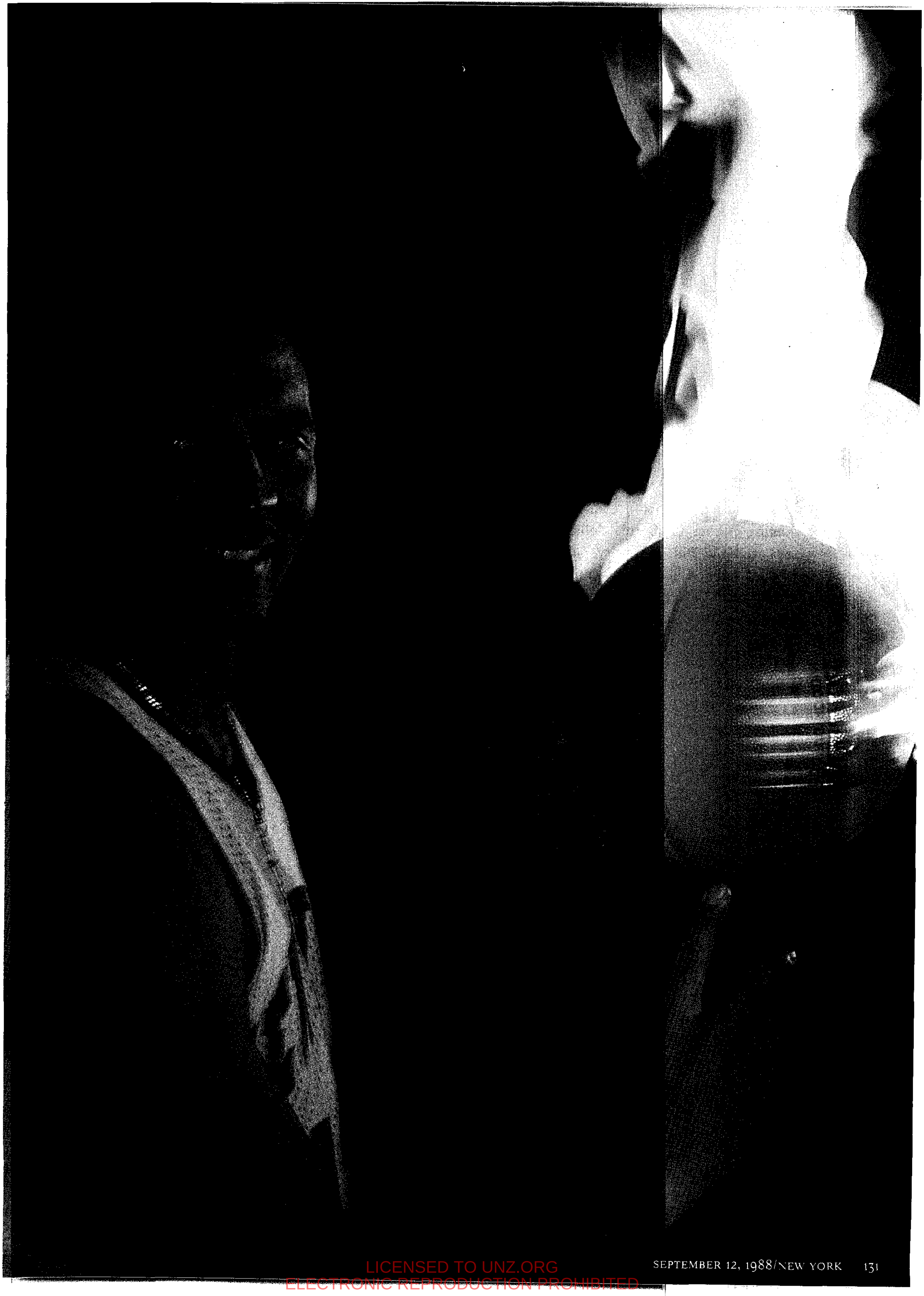
Though the Knicks lost to the Celtics in the playoffs, Jackson survived two poor games to contribute fourteen assists in the third and 28 points in the fourth. The Knicks couldn't overcome a more talented opponent, but they'd won back the city—set fire again to the torch that New York has always carried for this team. "It's burning now," says Jackson, "and it's gonna keep burning."

With the addition of hotshot point guard Rod Strickland and power forward Charles Oakley—a top rebounder to cover Ewing's back—the Knicks have the horses to make it interesting this year. Though Jackson and Strickland play the same position, Jackson expects no ugly rivalry. "We'll be fighting for the Knicks to win," says Jackson. "There'll be no change in philosophy: aggressive defense, going for the ball, then run, run, run. Last year, we learned. This year, we expect to win. I'll tell you what." He pauses, his smart eyes narrow, and he gives a simple sports report. "The ball's gonna go up in the air, and we're gonna play."

ERIC POOLEY

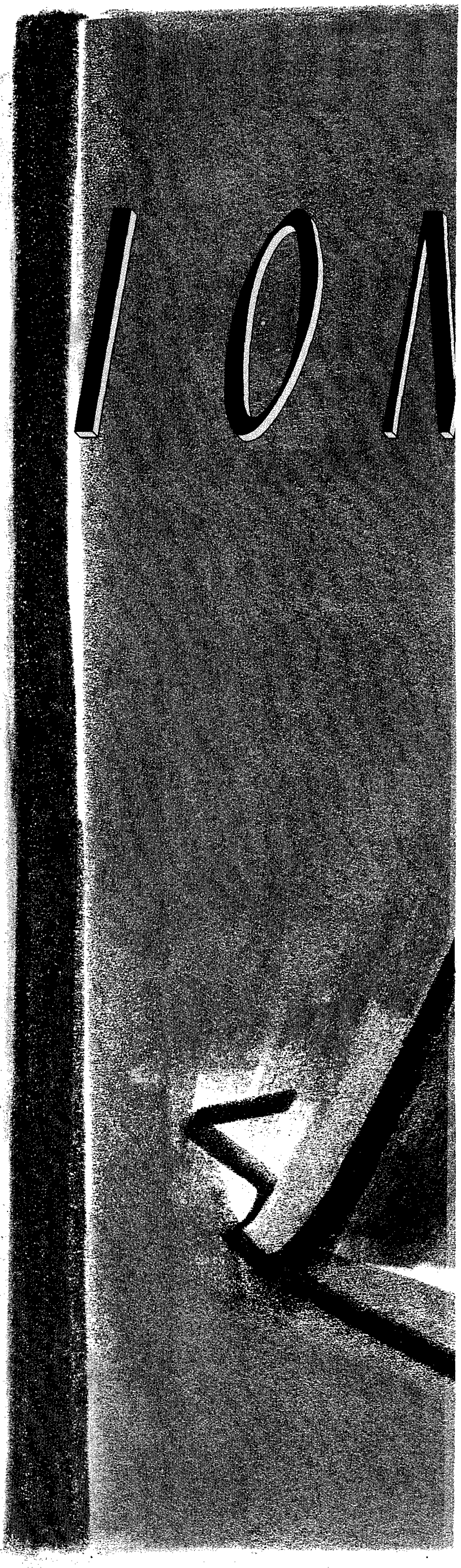
FALL PREVIEW

PHOTOGRAPH BY LOUIS PSIHOYOS



Three hot new talents set their sights on the look of the nineties

FASHION



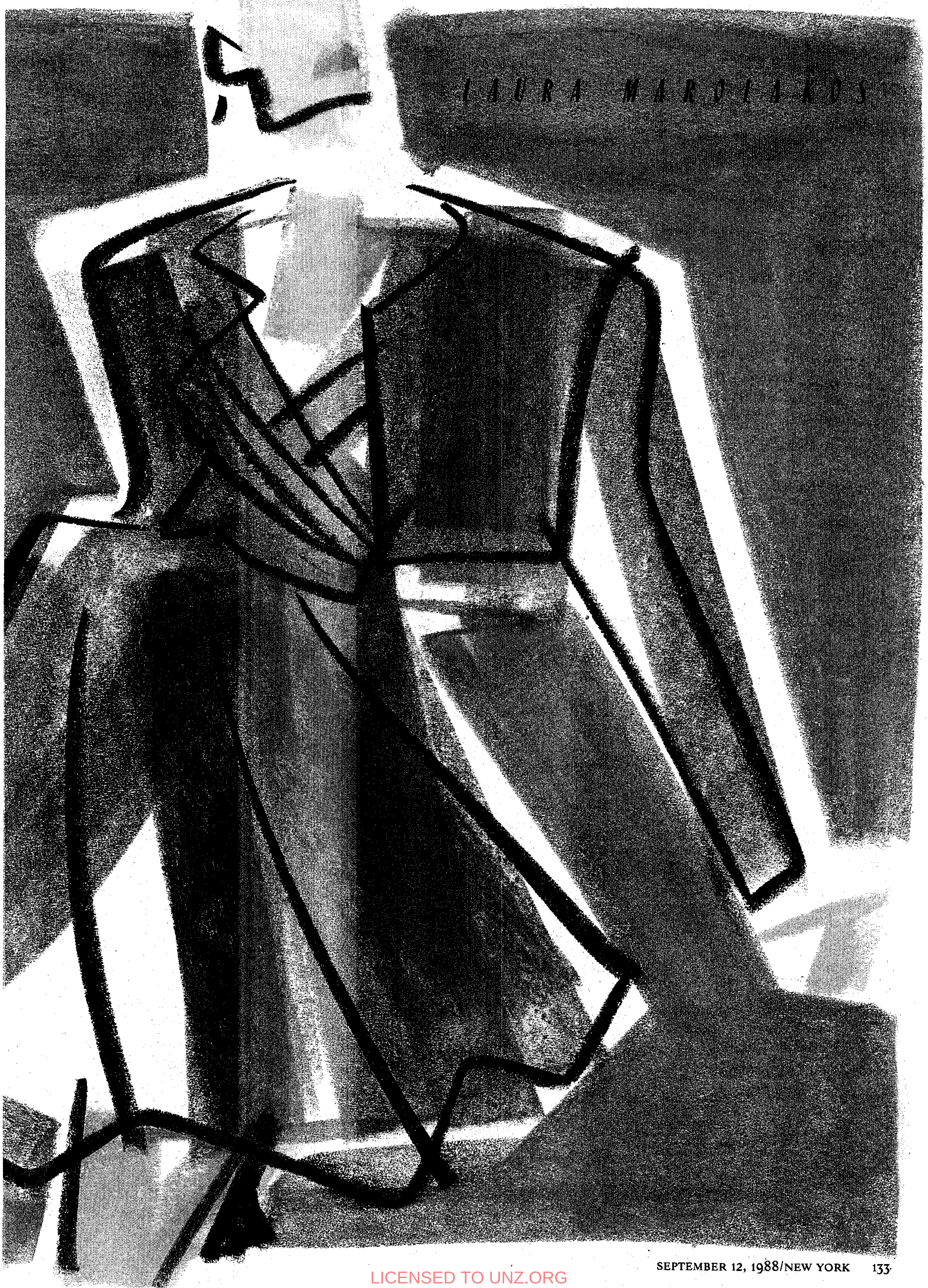
‘I’VE GOT THE SAME OLD STORIES EVERYBODY TELLS—making clothes for Barbie dolls,” Laura Marolakos says, sighing. But not every designer has an aunt who’s saved her first design—a tunic top and pants—for 23 years. “It’s pretty frightening,” Marolakos says. Marolakos, 30, who grew up in Newark, tells of a lifelong love affair with dressing up: about the Easter Sunday dresses she was allowed to wear to school on Monday, about her visits to the couture workrooms at Ungaro and Saint Laurent as a Parsons student in Paris, and even about her first job on Seventh Avenue. “I did the Federal Express uniforms,” she says, chuckling. “The epaulets . . . the stripes.”

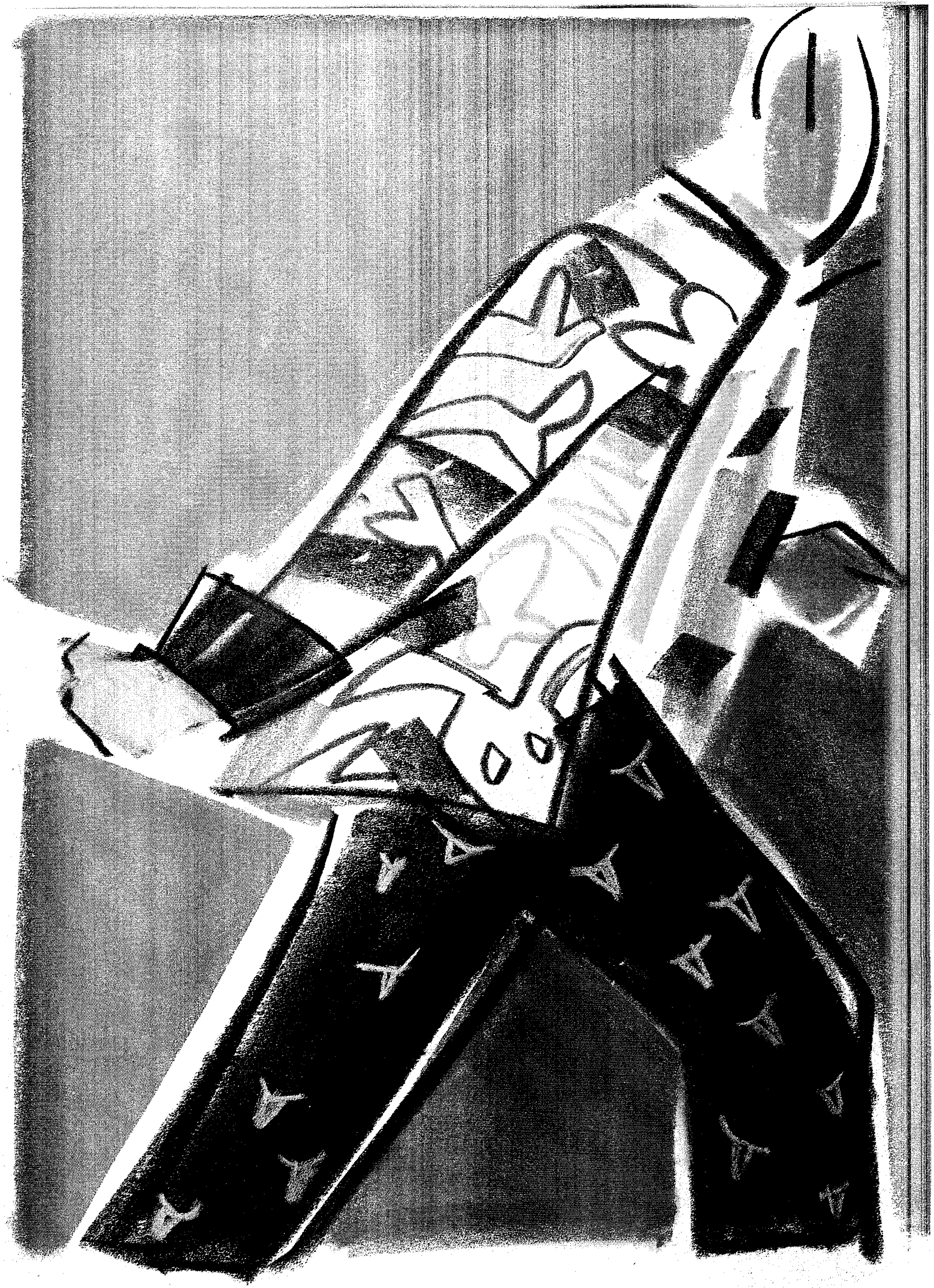
She’s come quite a way. After stints designing activewear for Henry Grethel and the preppy America line for Perry Ellis, Marolakos struck out on her own two years ago when a dress she’d designed for herself was the hit of a Union League dance. “It was my coming-out party, and I’ve been tap-dancing ever since,” she says.

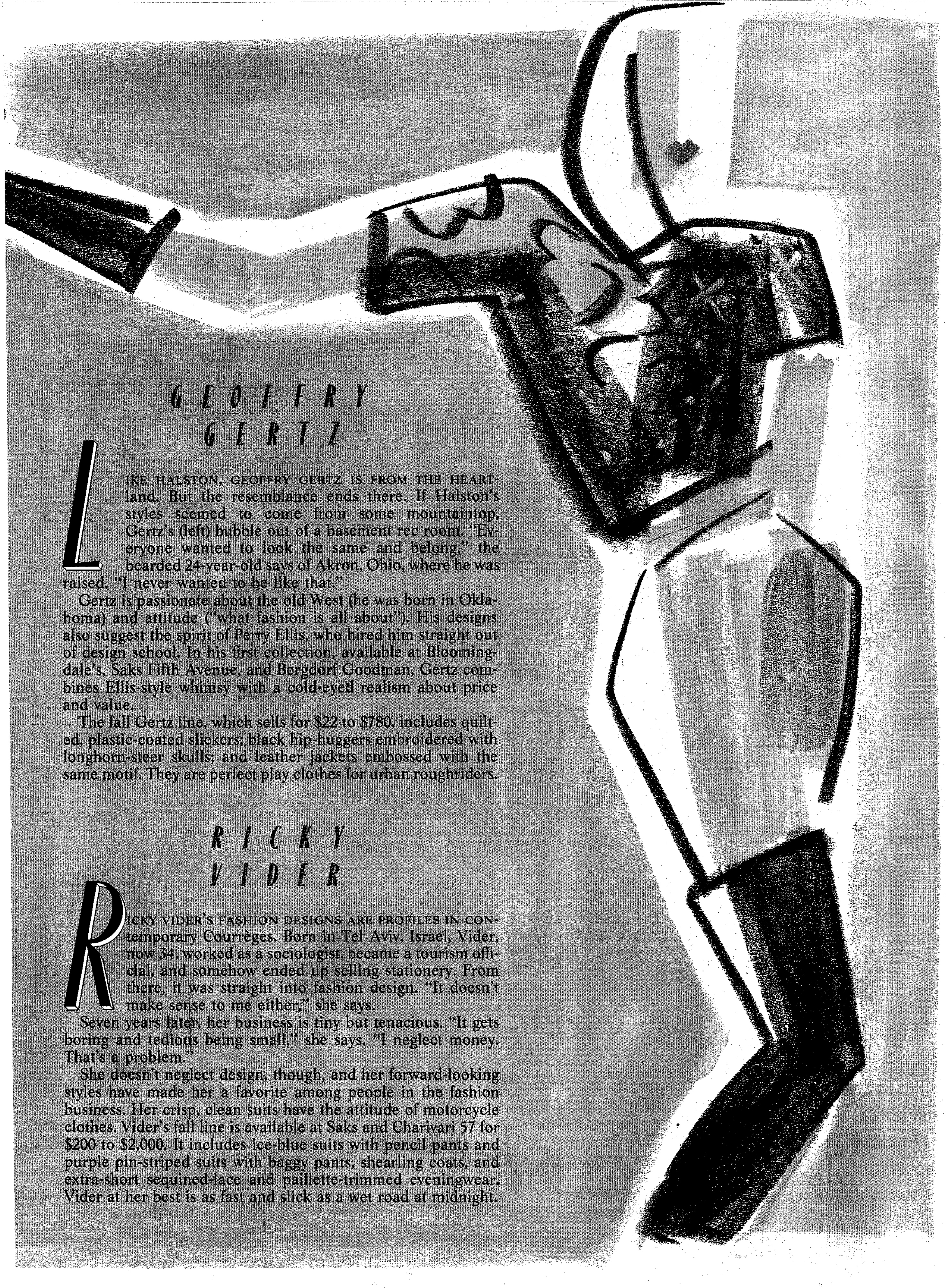
Marolakos’s cocktail and evening clothes—short, black silk party styles covered with jet crystal beads; white crêpe columns; lace-trimmed tuxedo and trapeze dresses, for example—sell for $900 to $2,500 in stores like Saks and Suzy of Great Neck. They fill the niche between polyester party dresses and those by top names like Blass and de la Renta. “That’s the void I’m filling,” she says. “I belong in the aisle between them.” MICHAEL GROSS

FALL PREVIEW

ILLUSTRATIONS BY BOB HIEMSTRA


LAURA MAROLAKOS





GEOFFRY GERTZ

LIKE HALSTON, GEOFFRY GERTZ IS FROM THE HEARTland. But the resemblance ends there. If Halston's styles seemed to come from some mountaintop, Gertz's (left) bubble out of a basement rec room. "Everyone wanted to look the same and belong," the bearded 24-year-old says of Akron, Ohio, where he was raised. "I never wanted to be like that."

Gertz is passionate about the old West (he was born in Oklahoma) and attitude ("what fashion is all about"). His designs also suggest the spirit of Perry Ellis, who hired him straight out of design school. In his first collection, available at Bloomingdale's, Saks Fifth Avenue, and Bergdorf Goodman, Gertz combines Ellis-style whimsy with a cold-eyed realism about price and value.

The fall Gertz line, which sells for $22 to $780, includes quilted, plastic-coated slickers; black hip-huggers embroidered with longhorn-steer skulls; and leather jackets embossed with the same motif. They are perfect play clothes for urban roughriders.

RICKY VIDER

RICKY VIDER'S FASHION DESIGNS ARE PROFILES IN CONtemporary Courrèges. Born in Tel Aviv, Israel, Vider, now 34, worked as a sociologist, became a tourism official, and somehow ended up selling stationery. From there, it was straight into fashion design. "It doesn't make sense to me either," she says.

Seven years later, her business is tiny but tenacious. "It gets boring and tedious being small," she says. "I neglect money. That's a problem."

She doesn't neglect design, though, and her forward-looking styles have made her a favorite among people in the fashion business. Her crisp, clean suits have the attitude of motorcycle clothes. Vider's fall line is available at Saks and Charivari 57 for $200 to $2,000. It includes ice-blue suits with pencil pants and purple pin-striped suits with baggy pants, shearling coats, and extra-short sequined-lace and paillette-trimmed eveningwear. Vider at her best is as fast and slick as a wet road at midnight.

DOWNTOWN

Booms with 68 new shops at the World Financial Center

SHOPPING

Paul Cox

AT THE WORLD FINANCIAL CENTER IN BATtery Park City, the browsing'll be easy. Sixty-eight (count 'em—68) shops will soon open in the glass-domed courtyard and along the interior promenades of the center's four granite office towers. Uptown, on Madison, three venerable French firms are establishing American outlets for their beautiful, expensive wares—*pate de verre* vases, bowls, and sculpture; *serious* silver; and handmade reproductions of traditional furniture. And four purveyors of classic clothing—from Australia, Canada, France, and Boston—will be ready for passionate shoppers in the next month or two.

SILVER AND CRYSTAL

Puiforcat, THE VENERABLE FRENCH SILVER HOUSE, will establish itself at 811 Madison Avenue, at 68th Street, in late October. The firm has been purveying ornate luxury pieces to the wealthy since 1820, but it was Jean Puiforcat—great-grandson of a founder and a master designer of silver in the Art Deco style—who earned the company its greatest recognition, in the 1920s and 1930s. When he died in 1945, he left an archive of his own designs to add to the staggering collection of historical patterns the firm had acquired—a treasury of 180 flatware and 10,000 hollowware designs, all of them now in production.

Architect Jean-Pierre Heim's design for the interior, using black marble, black oak, and sandblasted glass, pays tribute to the firm's golden era. So does the sandstone-and-stainless-steel entrance, into which Heim has incorporated the five-ring motif of one of Jean Puiforcat's silverware patterns ("Cannes").

The New York shop will carry fourteen flatware patterns and 150 pieces of hollowware. Not all of these expensive items are Deco—there will be seventeenth-, eighteenth-, and nineteenth-century designs, with their Baroque elegance ("Segur," for instance) or austere beauty ("Empire," for example). And it will offer something new in Puiforcat's line: silver-plate flatware. "Biarritz," a sterling pattern designed by Jean Puiforcat in 1924, has become "Chantaco" in its silver-plate translation. A five-piece setting of the former costs $1,250; the latter comes in at $198. All of the shop's flatware is oversize—European dinner size—with detailing on both front and back.

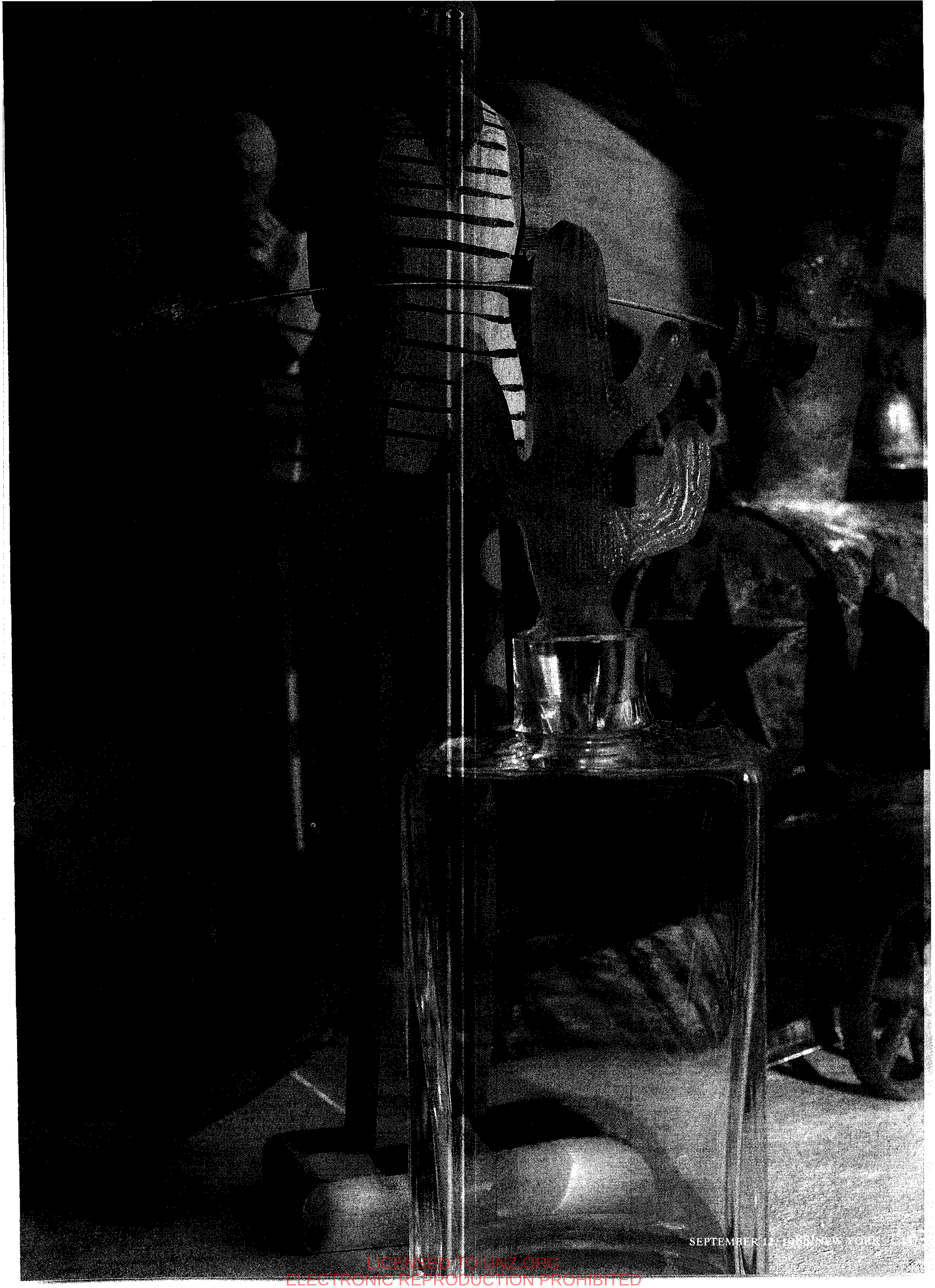
This is *serious* silver. Sterling hollowware ranges from pillboxes to large presentation pieces, many of which are also in the permanent collection of the Louvre. An ornate, lidded Louis XV tureen with glass liner seems reasonable at $120,000, given the 600 hours of labor that went into it. A handsome four-piece Louis XIV tea service in sterling with rosewood handles is $28,810; a fourteen-inch Art Deco sterling-and-vermeil candelabrum goes for $21,085. And chairman-owner Eliane Scali, who bought the firm in 1983, has recently introduced Puiforcat porcelain from Limoges, utilizing patterns from company archives as well as new designs. "Galuchat" (a plain-white center ringed by a wide band of pebbled blue or green), designed in 1985 by Manuel Canovas, is a current favorite at $265 for a five-piece setting.

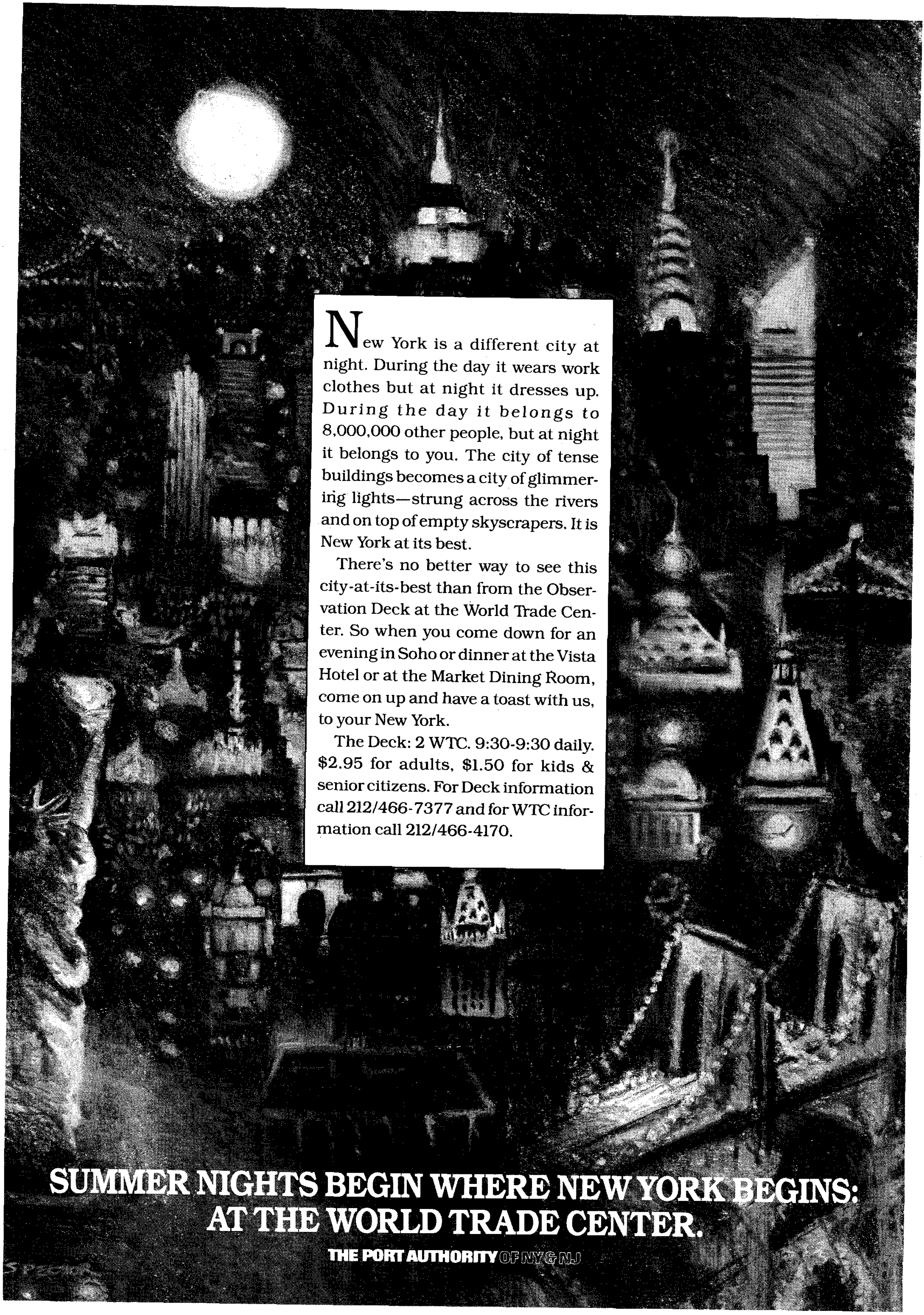
A CENTURY AGO, ANTONIN DAUM SET UP HIS GLASSworks in Nancy, France. A few years later, he began creating vases and bowls in *pate de verre*—an ancient technique (the Egyptians had used a similar process some 3,500 years before) that had become a lost art. The process requires pouring a mixture of colored metal oxides and ground crystal into a mold and heating it slowly, for about ten days. The result: a piece with a translucent, frosty crispness . . . like egg whites frothed into colored foam and left to harden.

After World War II, Daum's firm turned to modern, abstract design, calling on artists and designers like Salvador Dali, Cesar, and

FALL PREVIEW

PHOTOGRAPH BY GRANT PETERSON

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Philippe Starck to create in crystal. And now—on November 15—**Daum, Cristal France** will open its first U.S. store, at 694 Madison Avenue, near 62nd Street, offering *pate de verre* clocks, toiletry sets, decanters, sculpture, vases, bowls, and perfume bottles. The shop will be quite simple in design, with a gray slate floor and display cases in various shades of gray. Many of the pieces, too, have simple lines, so they don't detract from the patches of fiery, swirling color. Among the offerings will be small vases with abstract *pate de verre* designs implanted into the clear crystal ($890); "Electra," a winged-victory statue by Olivier Brice ($2,850); crystal-and-*pate de verre* sculptures in the shapes of toucans, ibis, rearing horses, arching dolphins ($300 to $1,500); and "Nevada," a bowl resting on a *pate de verre* cactus, the witty invention of Hilton McConnico ($2,990). McConnico is obviously inspired by cacti; he uses four different spiky *pate de verre* plants as stoppers for a set of decanters ($875 each). Clocks in a variety of geometric crystal forms range from $300 to $2,000. The unusual "Nature" goblets, each on a different Art Nouveau stem of green *pate de verre,* are $190 each. If this quirky stuff isn't quite to your taste, there's plenty of clear crystal: clocks in a variety of shapes ($300 to $2,000), Art Nouveau vases and bowls, and more.

YOSHIKAZU AND MASAHIKO KASUGA were so charmed by a certain Western invention that they named their party-goods stores after it. Now there are nineteen Lazy Susan shops in Japan (all of them have turned into department stores). In November, the company—having tested the market by opening Lazy Susan (sleek tabletop and desktop items) on Third Avenue near 62nd Street—will launch its American flagship, **L.S. Collection,** a more upscale emporium, at 765 Madison Avenue, near 65th Street. There will be lots of decorative glassware, nickel- and silver-plated tea and coffee services, desk accessories, chess sets, barware, clocks, games, and fine jewelry. Italian makers' names—like Montagnoni, Chieloini, Stefano, Gagliardi, and Gino Cenedes—predominate.

The 3,900-square-foot space, designed by Patino/Wolf Associates, will have warm-white, high-gloss lacquered walls, "crab-orchard-stone" floors, white rift-oak shelving, and copper lamps. This attention to detail will extend to the merchandise, from metal Scotch-tape dispensers ($40) to bookends of soda glass (upwards of $400). An attractive crystal-and-silver-plate ice bucket is $480; a pair of sterling key chains in the shape of interlocking keys is $165 (also sold singly). Wonderful Mexican barware that lets the holder get a firm grip on "sweating" glasses is $2.50 a glass. There will be a wide array of desk accessories ($40 to $350) by such firms as Lerche and Lamy, and a large assortment of chess sets in alabaster and glass, very good values at $165 to $365.

FURNITURE

Grange, THE CENTURY-OLD FRENCH furniture manufacturer, specializes in high-end, handmade reproductions of traditional styles. In mid-October, the firm will open its first American retail establishment (831 Madison Avenue, at 69th Street), occupying the first three stories of a five-story limestone building with unpolished marble floors and vaulted ceilings.

Grange's signature piece, a queen-size Louis Philippe sleigh bed in solid cherry ($4,795), has just come out in wicker ($1,995); the firm says it's the only sleigh bed available in that material in New York. There will be lots of natural rattan with a teal-and-rose fillet. A well-proportioned breakfast table is $300 (36-inch diameter) or $695 (44-inch diameter). An elegant chaise is $695.

For those who like Art Deco but want something a little different, there's the "Diva" collection, done in burled ashwood with macassar accents; these pieces look like Biedermeier crossed with thirties Deco. An unusual 10-by-33-by-20-inch coffee table ($1,390) features a swank chrome ashtray and drawers that pull out from both ends. "Le Club," a plain bergère, comes in gorgeous colors done in Ultrasuede ($1,395 for the chair; $1,795 for the love seat)—as well as leather and traditional upholstery fabrics: $695, or $895 in the customer's own fabric.

Solid cherry is the wood of preference for much of the "Louis Philippe," "Directoire," and "Consulat" collections, although that signature sleigh bed is also available in a king-size cherry-veneer version for $4,100. A "Consulat" sofa, in regulation solid cherry, its style a Grange hybrid of Empire and Directoire elements, is available in fourteen finishes ($4,995). Nothing in the sleek appearance of this 78-inch-long sofa indicates its other life as a pull-out double bed.

There's more, including the Napoleonic-campaign chair—a compact folding model of solid beechwood with a leather seat and nailhead trim ($395): storage seating at its most elegant. And botanical prints and mirrors framed in tints that match each collection. And one-of-a-kind cushions ($100) of tapestry fabric woven on old looms, as well as lacquered, appliquéd baskets ($80 to $250).

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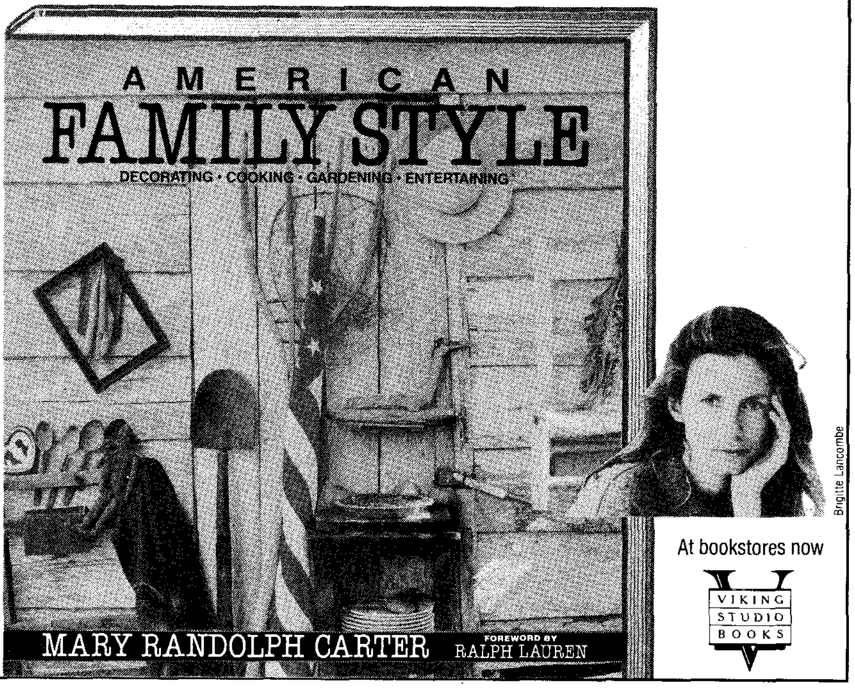

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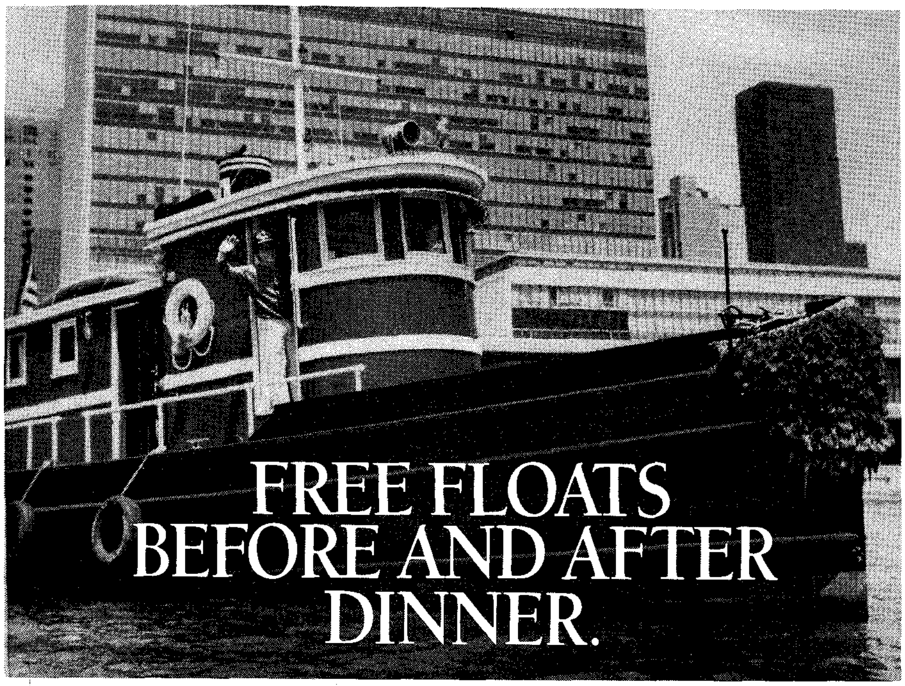

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CLOTHING

Louis, Boston INTENDS TO GIVE UPper-echelon professionals "the opportunity to express creativity without breaking the so-called rules." So says Murray Pearlstein, owner and president of this clothier, which is opening a big (20,000-square-foot) outlet in the Place des Antiquaires, at 125 East 57th Street, in early September.

The store will be a triplex with a suspended stairwell connecting the first and second floors. Black ash and mahogany will warm the brass and brushed-steel fixtures; the granite floors will be covered in woven-sea-grass carpeting; 60 windows will light up the coffee bars on the second and third floors.

The elegant yet relaxed look of these thirties- and forties-inspired clothes will appeal to men who enjoy fabrics like pure worsted wool and detailing like handmade buttonholes. (Two thirds of the stock is menswear.) Jackets have broad natural shoulders rather than "Ivy League" natural shoulders. To accommodate those broader shoulders, jackets have lower lapels and slightly longer lengths than existing conventional jackets have, and they are tapered at waist and hips. Braces and cuffs are considered appropriate for the trousers, which have deep pleats. Suits range from $795 for the house brand, in pure worsted wool, to $3,450 for an Italian designer's suit in cashmere. Shirts, in old-world-inspired designs, will be full cut ($85 to $195); coats ($850 to $2,795), in single- and double-breasted styles, come in blends of wool and cashmere or alpaca and cashmere (the preferred length is 50 inches).

The aim of the women's collection is to provide classics reflecting the level of taste and clothing awareness of the thirties and forties, which Pearlstein considers "the golden era of style." He sees his customer as the woman who has the confidence to combine these subtle separates in innovative ways to achieve that look of easy elegance assumed by sophisticated European women, who are less concerned with putting together the perfect outfit than with being themselves. A skirt by Rubinacci—gored, mid-calf-length, without waistband—will be $435 to $595, depending on its fabric; an accordion-pleated wool-and-silk-challis model in muted earth tones will be $295 to $555. Suits will have such feminine touches as shawl collars; skirts will be below the knee or mid-calf. Soft T-shirt-styled silk blouses in butter-cream, mocha, pewter, and bronze ($275 to $495) will complement these suits. To finish the ensemble a customer might choose a sev-

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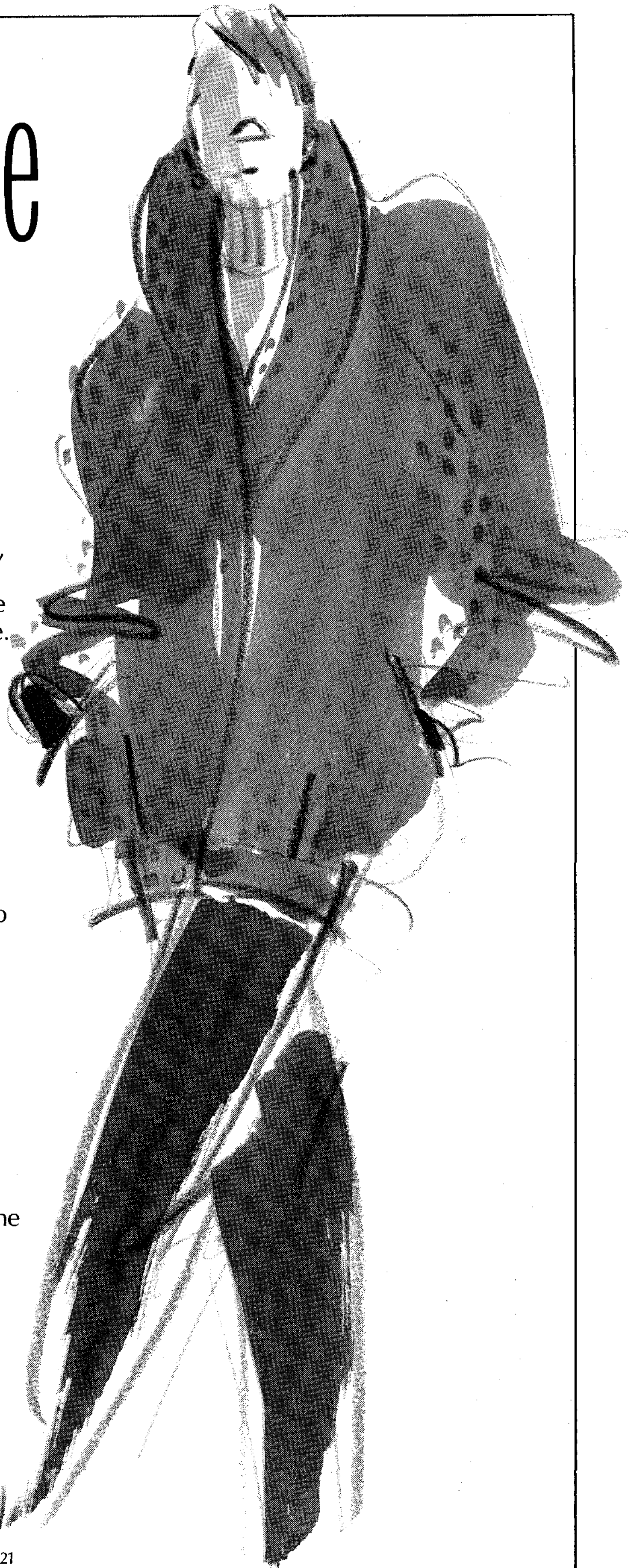

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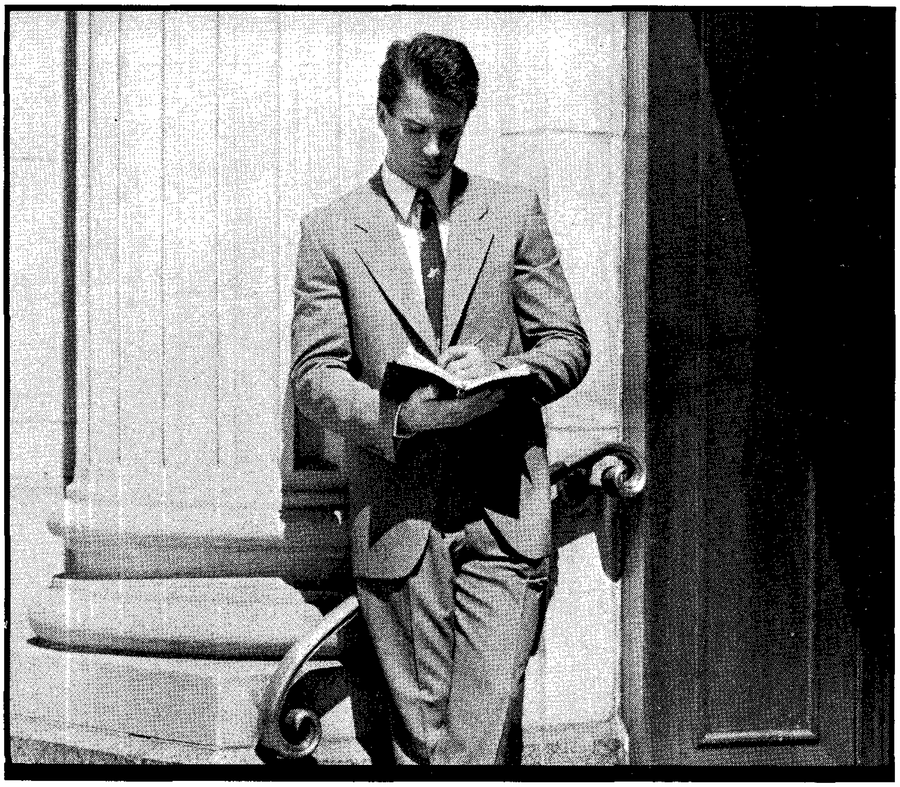
en-eighths-length swing-style wool coat ($1,175) or an egg-shaped raincoat with sheared-lamb collar and rabbit-fur lining, tied at the bottom in the manner of the old stadium coats ($1,350).

By late September, **Country Road**, an Australian manufacturer and retailer of classic clothing for men and women, will have opened two stores in Manhattan—at 335 Madison, near 44th Street, and 199 Water Street (at the Front Street entrance to the South Street Seaport). Attractive wooden floors, lots of wall units, just a few counters—like the firm's 62 stores in Australia and New Zealand, the New York branches will have a plain-but-honest look.

The clothes—men's and women's separates and sportswear, much of it made of Australian pure new wool—are full cut and very tailored. Skirts and trousers (sizes 4 to 12) come in satisfying shades of loden, stone, navy, and teal. Jackets are about $300, trousers and sweaters $150, coats $500 to $550, silk blouses $120 and up. There will be a good selection of well-made belts in difficult-to-find coordinating colors ($40). Men's sweaters are $55 to $150; pants are $70 to $185; cotton shirts start at $70; a practical weekend jacket in poplin and wool (for men and women) is $275. Harmonizing is easy here—even some of the boxer shorts come in patterns and colors that complement the shirts.

Ports International, a Canadian manufacturer of finely tailored, classic women's clothing, has fourteen stores in the States. In late October, New York will get the fifteenth, at 225 Liberty Street, facing the World Trade Center. Suits will range from $350 to $500, skirts from $125 to $250, blouses from $75 to $200. There's hand-finishing: The hems are done by hand, the buttonholes hand-stitched. Most of the prints are designed in-house, and all of the fabrics come from Europe. Soft, double-ply yarn produces extraordinary cashmere sweaters ($385).

When **Lanvin's** men's store opens in November at 872 Madison Avenue, at 71st Street, every bit of the décor (the signature black and gold, with beige accents) and clothing will be imported from France. Customers can order custom shirts ($300) made in Paris from measurements taken here; the suits ($800 and up), unlike Lanvin men's suits sold elsewhere in New York, are not made under a license arrangement in the U.S. but come from Lanvin's factory in France.



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WORLD FINANCIAL CENTER

AT THE MOMENT, THE CLATTER OF construction is the only evidence of retail life at the World Financial Center (WFC), four granite-and-reflective-glass towers going up on fourteen acres of land in the center of Battery Park City. Thirty thousand people will work in those towers—target markets for the 68 specialty shops and twelve restaurants that will eventually fill 220,000 square feet of space on the street and upper (second-floor) levels. The project was designed by Cesar Pelli & Associates.

Many stores will be finished in time for the October 14 opening of the Winter Garden, an impressive central courtyard, flanked by shops and cafés, in which the WFC's Arts & Events Program will hold performances. The 120-foot-high vaulted-steel-and-glass enclosure is home to sixteen 45-foot robusta palm trees set in an imaginatively patterned marble floor. And, in fact, there will be marble everywhere. The floor and wall patterns vary from tower to tower, requiring 27 different kinds; indeed, a quarry had to be reopened in Carrara just to accommodate this project.

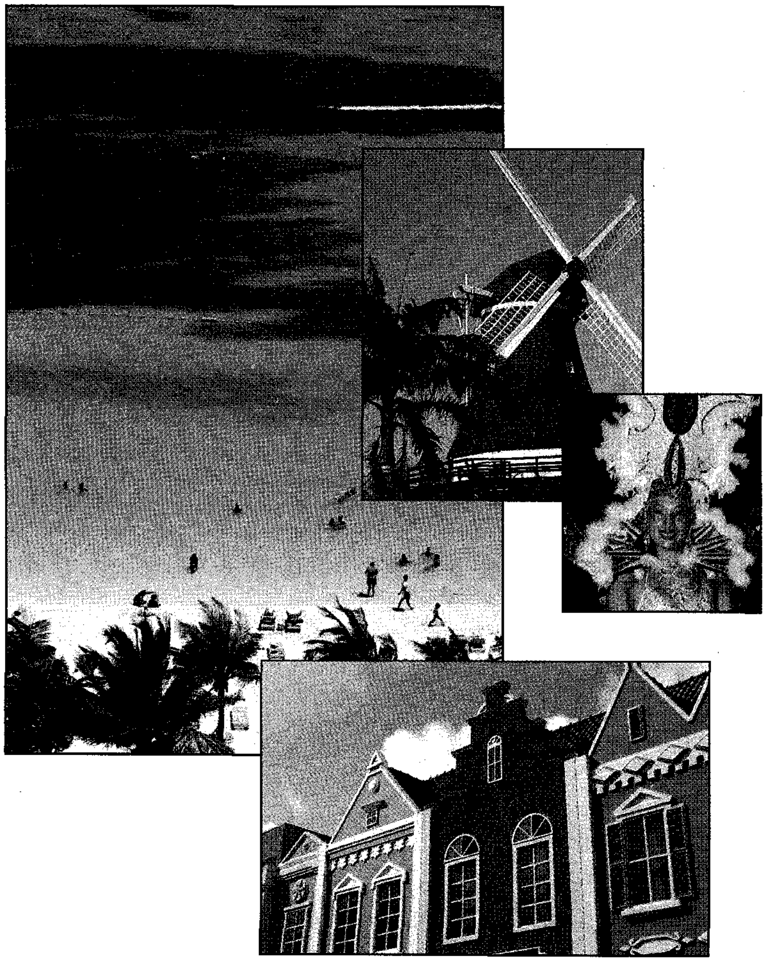
Here's a rundown on a few of those 68 stores, some of which may have been optimistic in estimating their opening dates.

IN EARLY OCTOBER, THE AMERICAN Museum of Historical Documents (AMHD), based in Las Vegas, will open a branch, called the **Gallery of History**, on the street level in the Winter Garden. Original autographs, letters, and signed photographs of famous world figures will be the attraction here. "It's not only the very wealthy who buy original documents," says founder and president Todd Axelrod. "They provide excellent choices for the beginning collector."

The documents fall into three categories: (1) nostalgia—sports figures and entertainers; (2) classic nostalgia, which includes letters or signed photographs of elusive figures like Greta Garbo; and (3) investment grade—of universal appeal and value. America's foremost investment-grade personality turns out to be Abraham Lincoln; the value of his signature is steadily escalating. "The Japanese just love him," says Axelrod, "perhaps because their own history of subjugation makes them sympathetic to the liberation of our slaves."

Like Axelrod's five other centers, the New York store will feature documents at prices ranging from under $1,000 to over $1 million (for Einstein's "first scientific paper" —written in 1895, when the physicist was just sixteen—which, according to Axelrod, foreshadows Einstein's theory of relativity). Navy buffs will understand the appeal of a letter John Paul Jones wrote in 1786 to Thomas Jefferson, discussing the development of a new navy. It costs $200,000, which is about 25 percent more than it cost a year ago. An autographed photo of Babe Ruth and Lou Gehrig is $3,495, while the signatures of the entire 1955 Brooklyn Dodgers team will set some fan back $5,995. A note signed by John F. Kennedy is $8,995; a photo signed by Anwar Sadat, $1,995. A letter handwritten by Humphrey Bogart costs $6,995; a photo signed by Greta Garbo is $12,990, which also happens to be the price of a still from *Gone With the Wind* signed by Vivien Leigh and Clark Gable.

North Shore on the Hudson ("Unique Goods for Land and Sea") is, co-owner and president Brian George maintains, "a life-style store more than anything else. When the busy executive wants a half-hour break, he'll come down here and think he's on another planet." This emporium for the yachtsman—apparel and giftware for boating enthusiasts—will be located right on the water (street level, Building 4), adjacent



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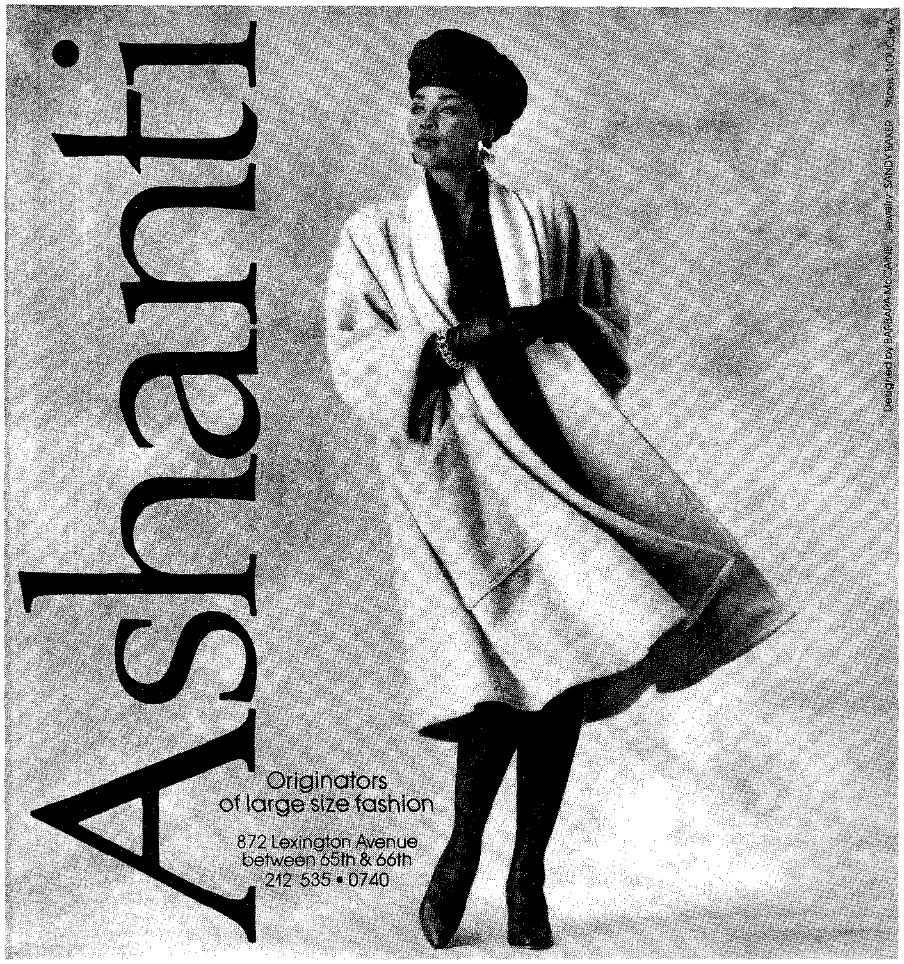
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WORLD YACHT CRUISES
ELEGANT DINING AFLOAT

to a casual dining area operated by the Hudson Club, the concern's other owner and food concessionaire to the Winter Garden. This is the site of the North Cove Yacht Harbor, home to 26 luxury yachts (average price $5 million).

The tone will be casual and low-key. The company's private-label clothing for men and women features styles that George describes as "somewhere between Talbots and Brooks Brothers." The ever-popular navy blazer comes double-breasted ($280, or $450 for the handmade version). There's nifty nautical attire for women: the "Admiral" collection by Chetta B, with its black double-breasted jackets trimmed with gold braid and buttons ($500 for jacket and skirt or jacket and pants). A woman's suede ensemble (skirt, blouse, and jacket) in a wide choice of colors will be $325. A practical folding bike costs $300. There will be lots of brass ships' lamps and fixtures, as well as decanters with glasses (starting at $60 the set) that make good gifts. Best of all: a collection of model boats—an old schooner, sloops, catboats, from eighteen inches to four feet high—built in the 1800s and early 1900s ($400 to $1,000).

RETAIL . . . *foot care?* TRIDONT Health Care, Inc. (a Canadian diversified health-care management company), came up with the idea last year: a store that sells running and walking shoes *and* has kinesiologists on the premises to fit customers who need them with corrective shoe inserts called orthotics ($275 to $400). Last year, Tridont opened three orthotics-plus-running-shoes operations in Toronto, and the response was so overwhelming that the stores had to install take-a-number machines. So in late September, Tridont is opening **Foot Authority,** its first U.S. outpost, on Building 2's street level. Customers will climb aboard a treadmill and have their walking and running analyzed by the kinesiologists (staffers who have degrees in physical education) using video equipment. Those with foot problems will be referred to in-house podiatrists and chiropodists. Even when no problems exist, the kinesiologists can, presumably, offer more informed recommendations than the average shoe salesperson. The store will carry brand names like Rockport, Nike, Brooks, Avia, and Reebok.

Immaga—OPENING IN LATE SEPtember on the Winter Garden's street level—will be a re-creation of an Italian *profumeria,* accurate right down to the Italian music, magazines, and marble. Executive administrator Richard V.

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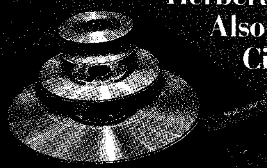

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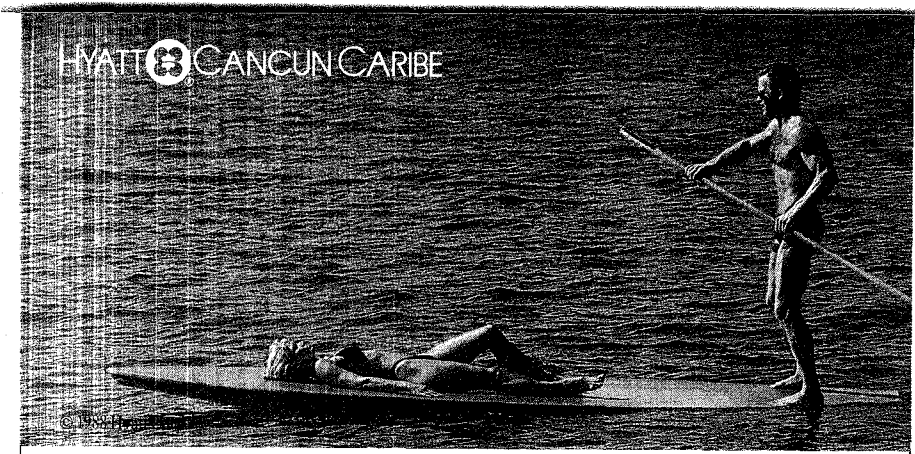

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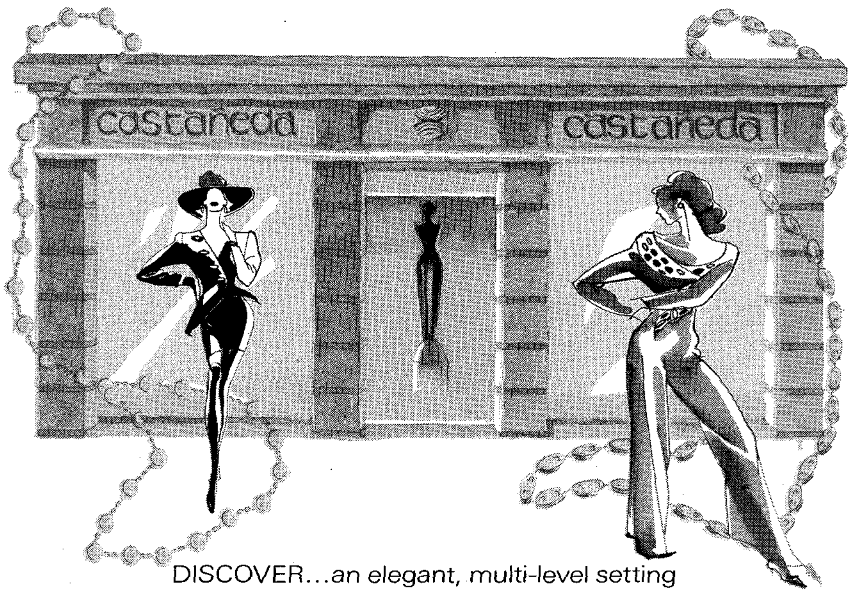

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SHOPPING

Imprescia promises that it will look like "a modern version of a Roman spa." Well, there *are* 6,000 square feet of space in which to install all that brass and silver, marble and mirror. This "full-service, European-style cosmetics specialty boutique" will carry products hitherto sold only in department stores, so customers dropping in for hair styling, massages, facials, and so forth can have beauty treatments using their favorite products. Haircuts will start at $35, massages at $60, facials at $45. Another Immaga first will be its Orlane Institute, the only one in this country. French-trained aestheticians (they get licenses in France to do facials) will perform the full range of Orlane services, including facials, body waxing, and "body buffing," an Orlane exclusive that is supposed to remove dead cells and allow better absorption of moisturizers. It's especially recommended for people intending to go into the sun.

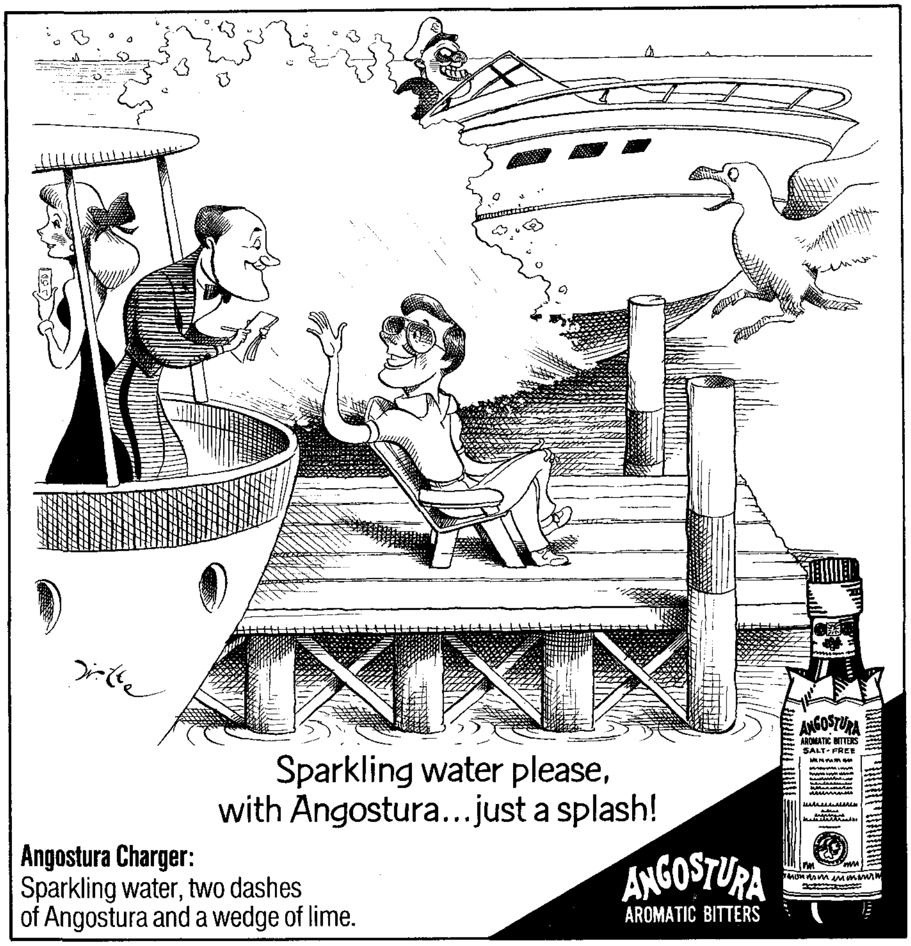
A NEAR-CLONE OF THE ORIGINAL **Barneys New York**—similar right down to the paisley carpet runners—will open in early September in a 10,000-square-foot space on Building 2's upper level. But this store will sell only men's clothing: elegant, restrained suits and coats by Italian designers like Ermenegildo Zegna, Gianfranco Ferre, Giorgio Armani, Piattelli, and Mariano Rubinacci ($700 to $2,000). English designers like Gieves & Hawkes, H. Huntsman & Sons, and Kilgour, French & Stanbury will provide conservative suiting appropriate to the WFC location ($495 to $1,050). American designers—Ralph Lauren (Polo Collection), Garrick Anderson, Hickey-Freeman, and Norman Hilton ($700 to $950)—will also be represented. During Special Designer Weeks, the new store will make made-to-measure clothing available at no additional cost (normally, made-to-measure adds 20 percent to the regular price). Each designer will have his particular made-to-measure week. A bright abundance of ties, in patterns from classic medallion to the latest asymmetrical zigzag, will be buyable to spark the gray and navy attire. Printed silk ties begin at $25; prices are somewhat higher for woven ones or silk twills, and $65 will buy any one of the handsome Zegna "neats," so called for their smart, precise design.

Tahari's SECOND STORE, OPENING in late October on Building 2's upper level, will, like the Madison Avenue shop, carry *all* its clothes in sizes 2 to 14. A crisp yet soft double-weave wool collar tops the company's classic double-breasted "Cascade" coatdress ($248), which is updated each season; this fall, it comes in six vibrant colors in subtly textured, lightweight wool. "Cascade" is also the name of a hip-length jacket ($278)—new this fall—in black, white, or red gabardine, which can be matched to a long or short bolero skirt ($158). Also new: a camel worsted wool smoking jacket with a smart peplum and polka-dot lining ($392). There are blouses and two types of skirt—a 23-inch-long bolero and a 30-inch pegged ($158 each) to match the smoking jacket.

Bree BAGS ARE MADE OF NATURALLY treated cowhide: No dyes or chemicals are used in the tanning process. The Bree boutique opening in mid-October on Building 2's street level will carry most of the line offered in the Rockefeller Center store: handbags, travel bags, garment bags, knapsacks, satchels, tote bags. The Rio trio, Bree's best-selling series of carryalls, comes in three sizes: $500, $430, and $360 for all-cowhide and $210, $185, and $165 for a lighter linen model with cowhide trim. Practical and compact: a tote with removable bonus bag, $355 for the large size, $275 for the small. The light colors age beautifully—as the shop's well-worn examples demonstrate—and do not water-mark. Everything is handsome and sturdy. The "Amazonas" canvas bags are made of linen and nylon ($95 to $245).

Il Papiro's THIRD STORE, OPENING on the Winter Garden's street level in mid-October, will feature the products of marbleized paper for which this fifteen-year-old Florentine manufacturer is known. Boxes for holding sundry desk items, in practical, pretty shapes, are $6 to $15; a smallish (thirteen-by-nineteen-inch) desk blotter with edges of the marbleized paper seems a bit expensive at $47.50; a matching letter holder is $54. Address books range from purse sized ($8) to a desk edition ($85). Photo albums start at $68 and go up to $438 for an imposing leather-bound, hand-sewn wedding book that will accommodate eleven-by-fourteen-inch photographs. "It looks like the Old Testament, this volume," says co-owner John Leon.

PERSONAL, DESK, AND HOUSEWARE accessories—those small yet necessary accoutrements of the well-appointed home or office—are the stock in trade of **State of the Art,** which will open a WFC branch on Building 4's upper level in late September. A wide range of Porsche merchandise includes briefcases ($350 for an envelope model to $900 for a large attaché case). Silver-plate candlesticks of Richard Meier design are $300; a Michael Graves mantel clock of ebonized wood and maple veneer is $435. High-tech tools by BMI, with goofy-looking



Angostura Charger:
Sparkling water, two dashes
of Angostura and a wedge of lime.

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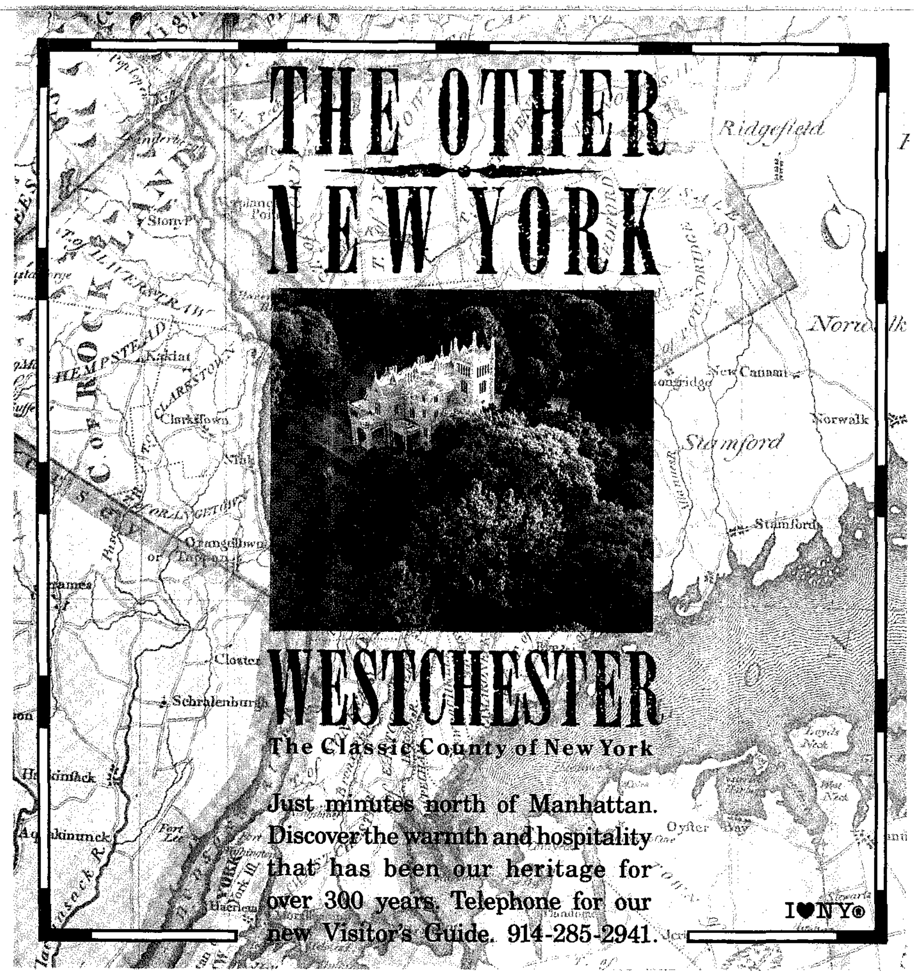

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handles that grip well, run $8.50 to $25; a practical agenda calculator that fits into a ring binder is $25. Especially pleasing: the eight-inch-high matte-black desk fan, compact and quietly efficient ($45).

THIS BRANCH OF **Caswell-Massey,** the country's oldest chemist and perfumer (founded in 1752), will carry essentially the same merchandise as the flagship store when it opens in late October on the upper level of Building 2: colognes and soaps, imported beauty and grooming aids, a full line of skin-care products, and, new this fall, the Caswell-Massey home-fragrance collection. Seven blends exclusive to Caswell-Massey are notable for their mix of aromatic botanicals, creating scents appropriate to the seasons (for fall, it's "Auburn Hills"). The collection will include potpourri ($8 or $11.50 in decorative boxes or by the pound), scented candles ($6 or $15), room mist without fluorocarbons, scented drawer-liner paper, and light-bulb rings ($12.50)—metal rings placed on cool light bulbs, then scented with oil dribbled on with a special dropper.

Mark Cross WILL OPEN ITS THIRD Manhattan location in mid-October on Building 2's upper level, carrying the full range of its signature luggage, billfolds (of extraordinarily supple leather), handbags, desk sets, and jewelry boxes. There are attaché cases lined, for greater durability, in green Moroccan split instead of beige suede ($295 for a folio for documents only, $625 for the case). And checkbook covers ($200), French purses ($400), and drawstring handbags ($1,600) of ostrich skin. And a stunning buffalo-grained calfskin photo album with 14K-gold tooling and edging on the leaves, handmade of archival paper from France that is reputed to last 150 to 200 years before disintegrating—the perfect wedding gift, guaranteeing that future generations will not have to find their forebears among crumbling, yellowed pages. Between the leaves are tissue pages of *kuzo* paper, each embedded with real leaves and butterflies' wings, each a stunning work of art. It's an international album, containing French paper, Japanese interleaves, Irish linen hinges, American leather. "It's taken us two years to sell ten of them," says marketing director Stephen Hanson. The cost: $475.

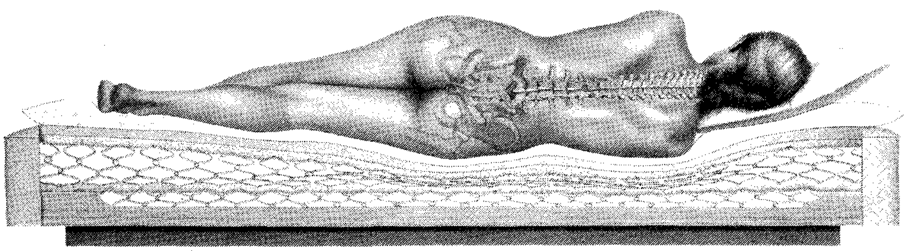
Rizzoli's THIRD MANHATTAN branch will open on the rim of the Winter Garden in mid-October. Browsers can choose from over 600 periodicals and close to 100 newspapers, including European dailies, sleazy London tabloids, a host of Australian papers, and *Gazzetta dello Sport*, beloved of soccer fans. The stock will include international music on CDs and cassettes. Brazilian jazz and Caribbean melodies are sure draws, as are the cabaret music of Karen Akers and "hot" Italian pop like *Adesso*, by Mango. And the recently launched American bi-monthly on international art, *Contemporanea*. And the exquisite French *Objets d'Art*. And art books. And *Harrod's Catalogue*.

BRANCHING OUT

THE STENCILED WALLS WILL project an upscale yet homey atmosphere, in keeping with the handmade stock. For this space, at 2 Lincoln Square (where Columbus Avenue intersects Broadway at 66th Street), will, in late October, house Manhattan's second **Museum of American Folk Art Book and Gift Shop.** The wares will include small, decorative hooked rugs made with vegetable dyes (about $450); bright hand-dyed rag rugs from Arkansas (three by five feet, $60; five by nine feet, $157); walking sticks—by five artisans—so decorative you won't want to lean on them ($150); whimsical furniture by Daniel Hale—for instance, an 18-by-24-inch painted-wood table in the shape of a dog ($400); Bill Duffy's painted-wood lion on a skateboard ($420); ten-inch-high Windsor chairs or Shaker rockers, exactly one-quarter-scale reproductions for wall or mantel ($100 apiece); several hundred Santa Clauses, in every size and material from papier-maché to gourds, tin, wood, plaster, and even chalk. The shop will carry one of the country's most complete collections of books on folk and decorative art, including *Young America: A Folk-Art History* ($25), a museum publication that many consider the bible in this field. There will also be works on pottery, painting, quilts, and "probably the most complete collection of books on carousel animals," says Marie DiManno, director of museum shops.

Beau Brummel's NEW SHOP, OPENING in late September at 1113 Madison Avenue, near 83rd Street, will offer a service its other two stores don't: shopping by appointment. The harried businessman can have lunch in a lavish upstairs area while being shown, and fitted for, ensembles assembled by the well-trained staff. Instant alterations can be provided by on-premises tailors. The stock will include suits from Beau Brummel's own label ($495 to $900), Hugo Boss ($750), and Gianfranco Ferre ($500), Veri Uomo ($1,000), and other Italian designers. Fine alpaca and mohair sweaters in burgundy and earth tones will be $300; Lazo shirts, $100 and up; ties by Punch, $65.

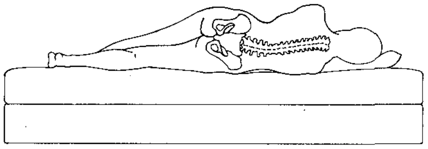
SUSANNA GAERTNER



THE DUX BED.
IF YOUR BACK COULD TALK
IT WOULD BEG YOU TO BUY IT.

For years mattress manufacturers have been telling you that firmer is better.

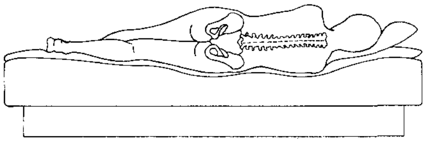
Well, in Sweden, the people who make the Dux Bed have proven otherwise.



Lying on a firm bed, the spine is curved.

They've proven that a firm bed resists, rather than conforms to, the position of the body. So the body must constantly adjust in order to get comfortable.

Independent studies show the average person sleeping on a hard bed changes position 20 to 30 times a night.



In a Dux Bed, the spine is straight.

Small wonder so many people wake up tired. And with a backache.

The Dux Bed is designed to eliminate back problems and give you a deeper, more restful night's sleep.

It has two layers of innersprings instead of the usual one.

The upper layer moulds itself to the contours of the body, allowing the spine to lie straight.

The bottom layer acts as a buffer against harsh movement and provides firm support.

ABC is the only store in New York where you can buy this remarkable bed.

Our new Duxiana Shop, located in our 3rd Floor Bed, Bath & Linen Shop, offers a wide range of Dux Beds in a variety of mattress sizes, frames and headboards.

We also feature a beautiful collection of 100% cotton Dux linens.

Buying a bed is one of the most important purchases you'll ever make. After all, you spend about 8 hours a night in bed—that's one-third of your life.

So we invite you to come in and try the Dux Bed. Lie in it; take a nap.

You're going to love it.

Your back will, too.

The Dux Catalog "Advanced Technology in Sleeping" makes fascinating reading. And it's FREE. Mail this coupon to ABC/DUXIANA, 888 Broadway, New York, NY 10003.

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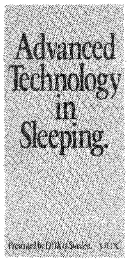

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AUREOLE

River Cafe alumnus Charles Palmer conjures up ethereal food in a brownstone

RESTAURANTS

Paul Leith

DESPITE THE PANIC AND PESSIMISM OF black Tuesday, an array of restaurants are set to open this fall. But then, this is New York, the city with the palate that never sleeps.

It isn't everybody's year to open a restaurant. It's the season for the pro and the veteran, the big boys with money and loyal investors who've gone the distance before.

It's also the season for the smaller entrepreneurs—the moms, the pops, and the single owners—who are always in the front (or back) of the house. They've made it, too. Now they're renovating, adding on, opening second and even third locations.

Many of the new places will be opening their doors downtown, in the World Financial Center. Look for expansions and refinements of the "new American cuisine" (*ach,* the hairsplitting, the bickering, the mystery of what all this means) and also for French, Italian, and saloon food—steak, hamburgers, lobster, sandwiches. And bistros are big again.

AMERICAN

Charles Palmer, whose cooking earned him kudos at the River Cafe, plans to open **Aureole** (34 East 61st Street, 319-1660) early next month. His partners are Nicolette Kotsoni and Steve Tzolis, who also own Periyali and Il Cantinori.

"Aureole" means a shining haze, a halo, and much about this owner-designed brownstone restaurant will be both ethereal and dreamlike. The soaring, twenty-foot-high walls in the bar and downstairs dining room will be a shimmering off-white, and high up on the south wall, about level with the dining balcony, there will be a plaster relief of a swan sitting on her nest, along with cygnets, a fish, and a lobster or two. Floating around her in this whiteness will be frogs, more fish, and wildfowl. Says Kotsoni, "Charles uses a lot of fish and game in his cooking, but I've had this design in my mind for some years now."

FALL PREVIEW

There will be other handsome touches: a pearwood bar, a pearwood stairway leading to the balcony, polished oak floors, ceilings covered in parchment-colored muslin, octagonal white Wedgwood plates, lots of fresh flowers. The place will seat 100, with room for an additional 35 in the garden come spring.

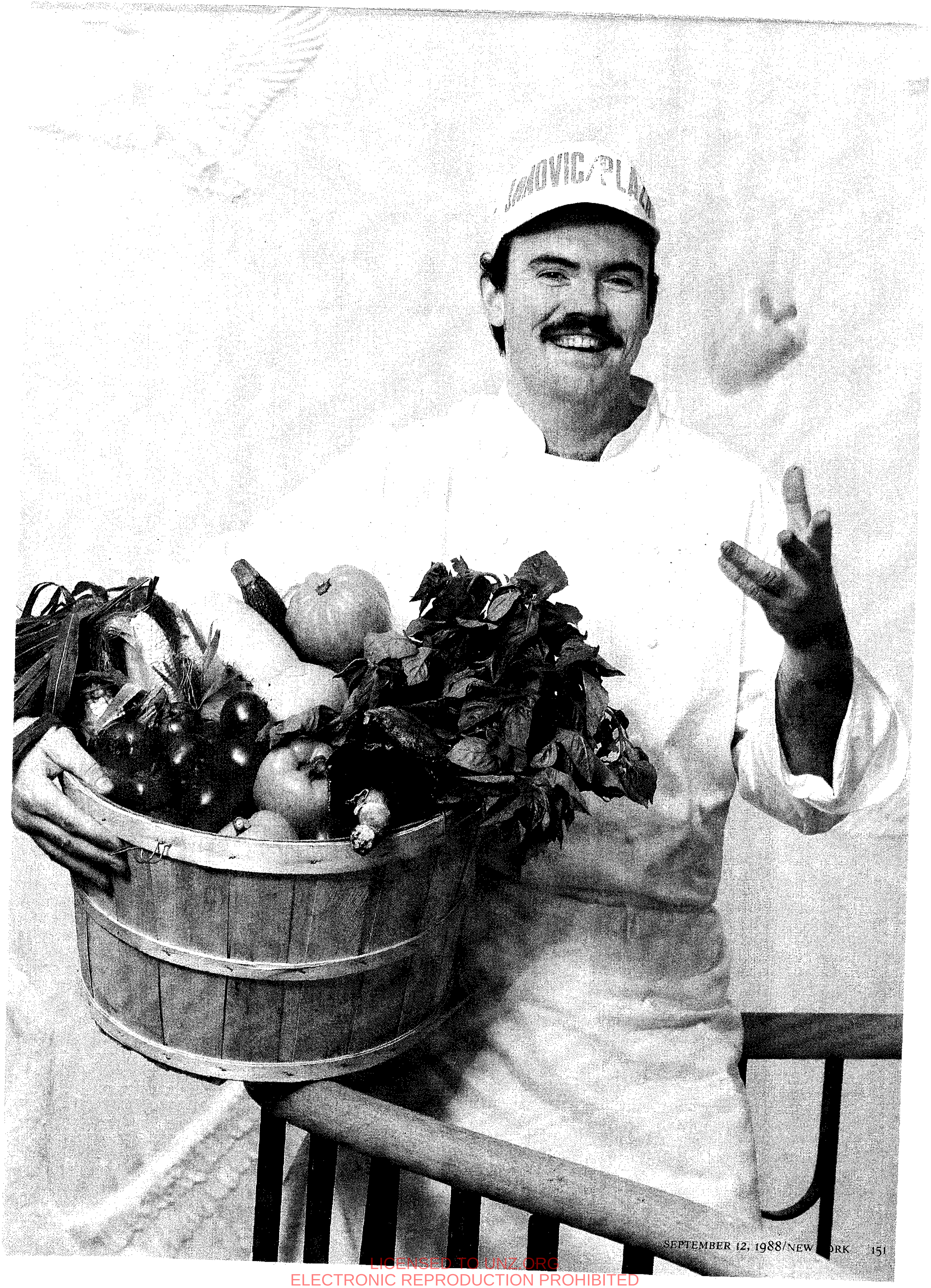
Palmer, who describes his food as "progressive American cooking, much of it French-based," will be whipping up such delights as tea-smoked squab with crisp onions and Oregon morels, seared yellowfin tuna with roast garlic and wild leeks, roast halibut on the bone with a tart of new potatoes and zucchini, and pan-braised veal with zucchini strudel. The pastries and ice creams will be done in-house by another River Cafe alum, Gerry Hayden. And the maître d' will be Alex Souras, from La Grenouille. Dinner will be about $45 prix fixe. (Prices throughout are for three courses, not counting wine, tax, or tip.)

Sometime around Thanksgiving, **Chanterelle** (966-6960) is moving from its present location on Grand Street to the historic Mercantile Exchange Building (6 Harrison Street). "The dining room will be half again as large," says Karen Waltuck; "it will seat about 60 people." She and her husband, David, who is the chef, own the four-star restaurant.

"The setting will be grander, more formal," she says, "with high ceilings made of elaborately stamped tin, and we'll have the same chairs and the same peach-colored walls and gray wainscoting. There are no menu changes as yet, but since our guests will be dining in a more formal setting, perhaps our petits fours will be more elaborate." Dinner: $67 prix fixe. Tasting menu: $87.

The **Penguin Cafe** is due to open September 5 at 581 Hudson Street (627-7277), the last location of the late Alfredo Viazzi's Trattoria da Alfredo. Owned by Howard Garlock, an Englishman, and Frank McHugh, an American

PHOTOGRAPH BY JAMES MCGOON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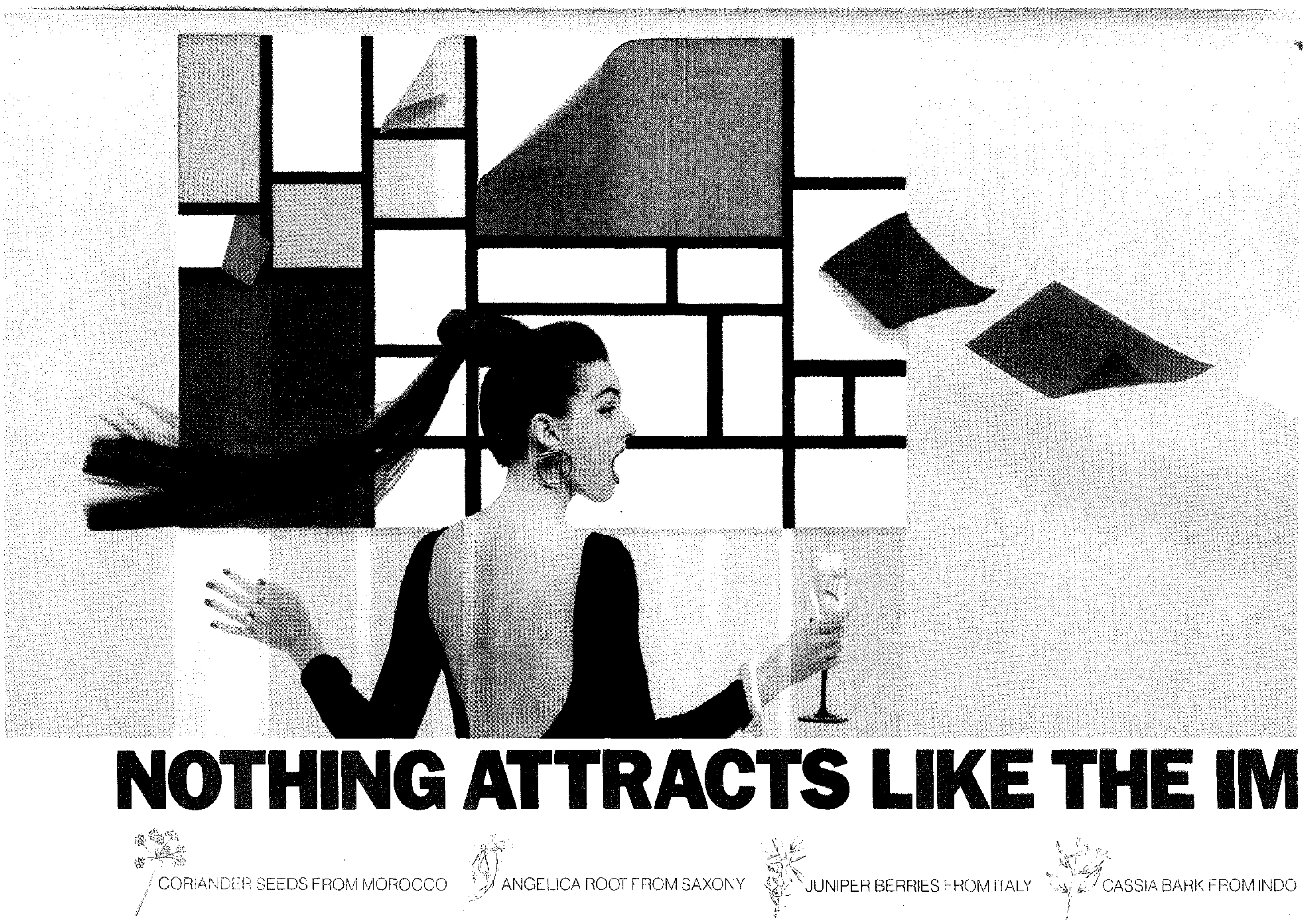
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of Irish descent, it will be an American bar with English-inn overtones.

Garlock used to own a bed-and-breakfast in Devonshire called the Grey Goose, and McHugh, who is the chef, has spent half of his 32 years working at P. J. Clarke's, Maxwell's Plum, and the Water Club. The two will cover the pale walls of the tiny landmark room with British prints—a *Puck* cartoon of gentleman Irish jockeys, a painting of London Bridge in the mist, a World War II poster—menus from Alfredo's, and Victorian gilded mirrors. And there will be ceiling fans, oak floors, green-and-white-checked tablecloths, seating for 50—but no bar. "There's no room," says McHugh. Only wine and beer will be served.

Nevertheless, the partners plan to have a good bar menu: fish-and-chips the way Garlock did them at the Grey Goose—fried, then wrapped steaming hot in newspaper and slit open at table. Great hamburgers too. Belly-filling soups. Steak sandwiches. Potpies. And they'll serve breakfast—fresh-squeezed orange juice, muesli, scones and English jams—every morning, along with the New York *Times*. Fish-and-chips will be $5.75.

More than anything, McHugh would like the Penguin to be a Village version of P. J. Clarke's as he knew it when he was seventeen. "In those days," he says, "Clarke's was a spawning ground for barmen from County Sligo. You'd see doormen from Sutton Place having a beer at the counter while celebrities like Jackie O. were eating hamburgers in the back room. It was warm, welcoming, and true, and I want this place to be like that."

LITTLE HAS BEEN DECIDED, NOT EVEN the name of the restaurant, at **The Royalton** hotel (44 West 44th Street, 869-4400), which is scheduled to reopen October 1 under the new ownership of Steve Rubell, Ian Schrager, and two other partners. Jeffrey Chodorow, who owns the China Grill, is coming up with a concept for the restaurant, which will be designed by Philippe Starck, who is also designing the hotel.

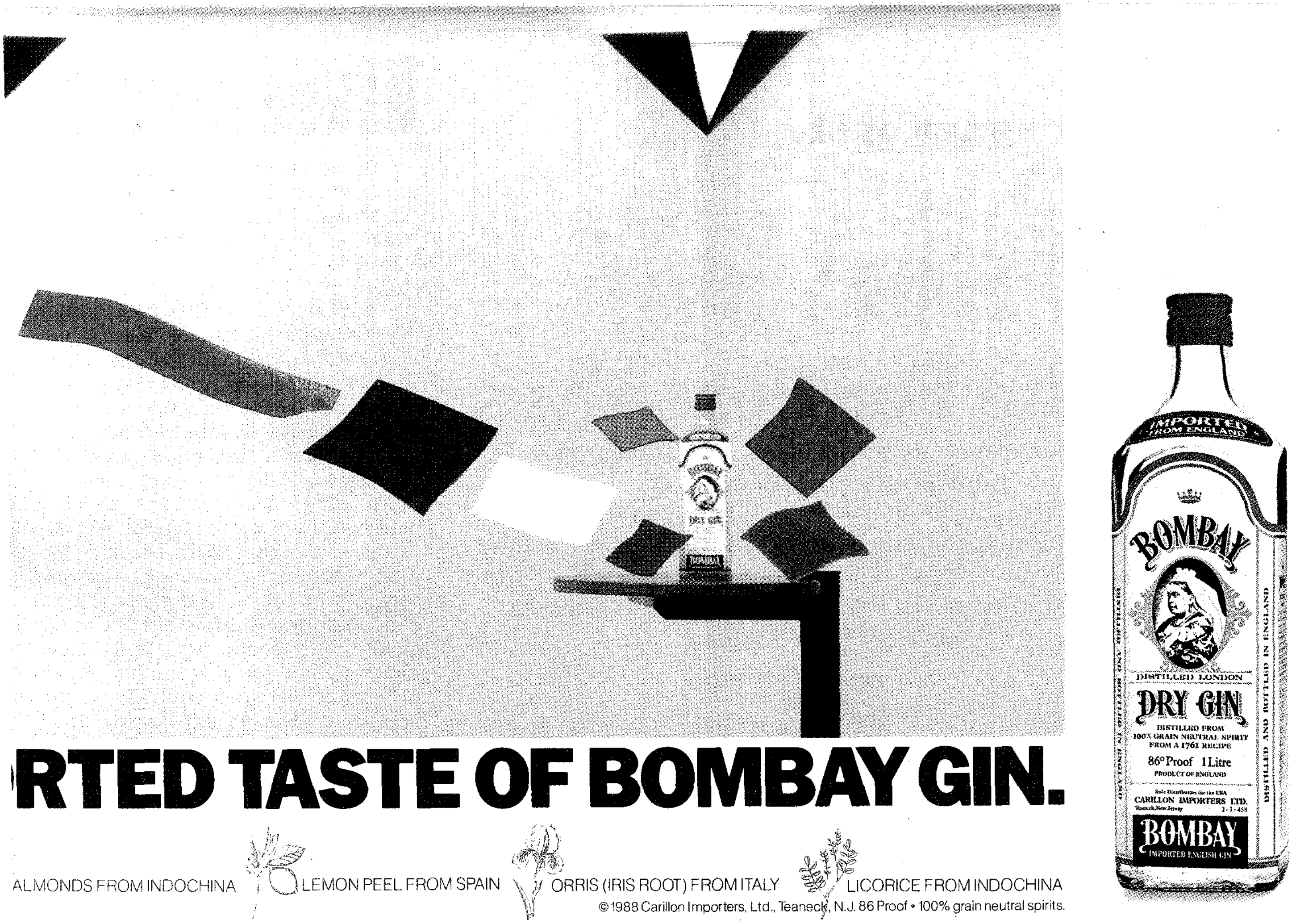
Slated for a January opening, the restaurant will hold 100 people, and there will be some dining tables in the hotel lobby, too, says Chodorow. He has retained as food consultant Geoffrey Zakarian, most recently the chef at Maxwell's Plum. Zakarian will create a menu for both the restaurant and for room service and will also "take a hand in the kitchen," says Chodorow. But whether that means Zakarian will be the chef remains to be seen.

Meanwhile, Zakarian is talking about loin of red venison with fricassee of curried pumpkin, Muscovy duck with Chinese herbs, and baked macaroni with Bel Paese and duck confit. And pizza, too—even for room service. Prices have not yet been set.

WORLD FINANCIAL CENTER

LE PÉRIGORD PARK IS SET TO REOPEN in December in a new location—2 World Financial Center, upper level—and with a new name. Willie Kraus, the French-born chef-owner, hasn't decided what that name will be, but he's opening big—with seating for 190 in the main dining room, 100 more in a banquet room, and 50 in a cocktail lounge. As with many WFC restaurants, the "décor" will be provided in large measure by the sweeping views of the river, the silhouette of the Statue of Liberty, the marvelous profile of the old Lackawanna Railroad terminal in Hoboken. And the sunsets.

Kraus is calling his cooking "cuisine moderne internationale." Translation: He will not depart from his classic French menu but will include such exotica (for him) as sashimi, risottos with wild mushrooms and saffron, and light curries. He has brought a *tournabroche*—a spit-roasting machine—from France, so you can expect grilled game birds, lamb, even whole pineapples roasted with honey. For his longtime, less adventurous customers, he will have poulet Washing-



ton (chicken with a light cream sauce and a dash of whiskey). And bouillabaisse, of course. Dinner: about $40.

The interior, says designer Eric Singer, will be "postmodern French," which sounds luxe and faintly ornate: nineteen-foot-high windows overlooking the Hudson, walls covered in peach silk, and mirrored walls with gold-leaf rosettes. On weekends, there will be dancing in a private dining room adjoining the bar.

Kraus expects to draw people not only from the WFC but also from Battery Park City. And when he meets old customers strolling on Wall Street, they always ask, "Willie, when are you coming downtown?"

EDWARD MORAN WAS A PAINTER OF the Hudson River School. But the **Edward Moran Bar** (4 World Financial Center, on the Plaza) isn't going to be "a tony kind of place," says Michael Whiteman of the Joseph Baum and Michael Whiteman Company, consultants for the three WFC restaurants owned by the Hudson River Club, Inc.: Edward Moran's, the Winter Garden Café, and the Hudson River Club. "It's going to be the sort of place where a man can roll up his sleeves, open his tie, and relax. It will be an upscale P. J. Clarke's. The décor will be masculine, casual, and the food will be stoker's food."

Set for a November opening, Moran's will have a good view of—what else?—the Hudson. The interior, by Phillip George, will feature a floor of tiles that have been artfully hammered until tiny cracks appear (they should look as if craggy-faced river men walked them in search of food and drink a century ago), mahogany walls with beveled mirrors—and no Edward Moran paintings. According to Whiteman, they're all hanging in a private collection.

In the dining room there will be two oval bars and seating for 130; in warm weather, 100 more will be able to eat outdoors. They'll be eating Black Angus steaks, steak soup (a new recipe from California), giant hamburgers, chili, littlenecks steamed with coriander and green onion, fried-oyster-omelet sandwiches, oysters shucked to order, plus a new all-American sandwich Moran's is calling an R.B.B.L.T.—rare roast beef with bacon, lettuce, and tomato on toast with house mayo. A hamburger and fries will be about $15.

THERE WON'T BE ANY EDWARD Moran paintings in the **Hudson River Club** either (it's slated for a March opening and will be directly above Moran's). But there will be paintings of the river, Whiteman says, specially commissioned for the club.

Its view of the Hudson through massive floor-to-ceiling windows should be staggering. Three dining rooms will accommodate 190 people, and there will be banquet facilities for another 125. The menu will draw on the foods found in and along the river: trout, shad, smokehouse products, vegetables, breads, and wines. Dinner: $45 prix fixe.

THE **Winter Garden Café** (2 WORLD Financial Center) is expected to open in November. The entire Winter Garden—which consultant Whiteman says is the size of Grand Central station—has sixteen soaring palm trees under its vaulted steel-and-glass roof, designed by architect Cesar Pelli and inspired by London's Crystal Palace, which was built at the turn of the century. According to Whiteman, it also has the most impressive staircase in New York. "It's the kind of stairway a beautiful woman can descend and dazzle everybody seated under the palms."

Some 250 of those people will be seated at the café's marble-topped umbrella tables, on classic French wicker brasserie chairs. Breakfast will be served, as well as lunch and dinner—warm swordfish salad on wild greens, Creole crabcakes, chicken-and-mango salad with macadamia nuts, little pizzas. An average entrée will cost $12.

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"The cocktail hour will be a busy time at the Winter Garden," says Whiteman. "It should be as popular a gathering place as the Piazza San Marco in Venice."

DONALD SACKS'S PRINCE STREET sandwich shop and catering business is well known to persnickety palates. And in a week or two, if all goes as planned, he'll be serving American bistro food at **Donald Sacks** (619-4600), in the large enclosed Courtyard of the WFC.

To Sacks, "American bistro" means familiar things seasoned with delicious amalgams from faraway places: Chicken basted in a harissa sauce becomes Moroccan chicken. Chicken roasted and spread with olivada becomes Tuscan chicken. Sacks will even offer duck lacquered with honey, soy, and ginger. These are just some of the hot entrées he'll serve from noon until 10 P.M. Dinner: about $20. Sacks's famous sandwiches (about $7.50) will be on the menu, too—his pan bagnat, his egg salad on black bread, his prosciutto and mozzarella with Bermuda onion on Tuscan bread—plus nibbles like empanadas, panini, and Indian samosas. Breakfast *chez* Sacks will begin at 7:30 A.M. with juices, salmon and cream cheese, croissants, and muffins.

Sacks's bistro is being designed by Studio Morsa, which also did the five brass-and-copper geodesic "canopies" that occupy the Courtyard. Each restaurant in the Courtyard will have its own canopy and tables—Sacks's will have green marble tops. Inside, there will be an open kitchen and a shop with green marble counters, black granite floors, and mahogany walls. Glass shelves will hold "anything that can be eaten right away," says Sacks—"the best tinned cookies, a fine potato chip, a superior salsa, candies." He'll also sell smoked fish, breads, and cheeses, and he'll deliver anywhere in the city.

ALSO IN THE COURTYARD WILL BE **Au Mandarin.** The owners of Tse Yang, an expensive and lavishly appointed Chinese restaurant in the East Fifties (there are Tse Yangs in Paris and Geneva and Beverly Hills, too), plan to open it in early November. Under Au Mandarin's canopy—in an enclosure of ornately carved lacquered screens—there will be seating for 180.

Like Tse Yang's, Au Mandarin's menu will be pricey (an average entrée will be $24), and the cuisine will be Szechuan and Shanghai, with some internationally appreciated luxury appetizers like smoked salmon and South Pacific curry

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Sat.	Sept. 17	11 AM, 2:30 PM, 7:30 PM
Sun.	Sept. 18	11 AM, 2:30 PM, 7:30 PM
Mon.	Sept. 19	DARK
Tue.	Sept. 20	8 PM
Wed.	Sept. 21	2:30 PM, 8 PM
Thur.	Sept. 22	8 PM
Fri.	Sept. 23	8 PM

Day	Date	Showtime
Sat.	Sept. 24	11 AM, 2:30 PM, 7:30 PM
Sun.	Sept. 25	11 AM, 2:30 PM, 7:30 PM
Mon.	Sept. 26	DARK
Tue.	Sept. 27	8 PM
Wed.	Sept. 28	2:30 PM, 8 PM
Thur.	Sept. 29	8 PM
Fri.	Sept. 30	8 PM
Sat.	Oct. 1	11 AM, 2:30 PM, 7:30 PM

Day	Date	Showtime
Sun.	Oct. 2	11 AM, 2:30 PM, 7:30 PM
Mon.	Oct. 3	DARK
Tue.	Oct. 4	8 PM
Wed.	Oct. 5	2:30 PM, 8 PM
Thur.	Oct. 6	8 PM
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soup with vermicelli. "We expect good luck," says owner John Young, who is one of a group of Chinese investors. "We signed our lease on the Chinese New Year—the Year of the Dragon."

SAM LOPATA, THAT CREATOR OF zany-looking restaurants, has designed **Pipeline** (2 World Financial Center, on the Plaza) for Larry Panish and Daniel Rudolph, who also own Lox Around the Clock, another spot with a crazy Lopata décor.

Scheduled to open in early December, Pipeline is supposed to look like an oil refinery. In a vast space with a concrete floor, it will have a ceiling of brightly colored pipes, catwalks, and ladders. On the walls, trompe l'oeil clouds will symbolize the great outdoors. And there will be two touches a real refinery would never have—music-video screens overhead and forties Paris park benches.

Executive chef Panish won't be turning out refinery food, either—he'll be making spicy "new and traditional American" things, like barbecued baby-back ribs with grilled polenta, crab-filled wontons, johnnycake with poached eggs, Mississippi mud cake, and walnut pie. There will be takeout and delivery in the Wall Street area and, come warm weather, picnic boxes. Indoors, there will be seating for 120, and outdoors, facing the Hudson, for 150 more. Dinner: about $25.

FRENCH

THE ELEGANT BOX TREE RESTAURANT is planning to open **Box Tree Kitchens** (252 East 49th Street, 758-8320) in an adjoining townhouse sometime next month. Kitchens, as owner Augustin Paege eventually wants to call his new bistro, will have a totally different look from the mother restaurant's. "It will serve provincial food and it will look like a little place east of the Rhine," he says. "The Rhine divides Europe, and east is where the heart lies." Paege is Bulgarian, and the original space is, well, just a nice Turtle Bay brownstone. But designer David Mills and master carpenter and craftsman Heinz Simon of Paris are making sure that everything will look seasoned and very trans-Danubian. Says Paege, "My place was probably built in the 1700s, rebuilt as a kitchen in the 1800s, then rediscovered, possibly by a Gaudi enthusiast, in 1932."

Box Tree Kitchens will have a fairy-tale kind of charm. It will be rustic, contrived, delightful—and not particularly precious. In some areas, the mostly white-tile walls will be adorned with a bold, hand-painted floral design that looks as if

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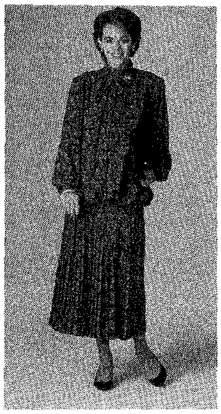

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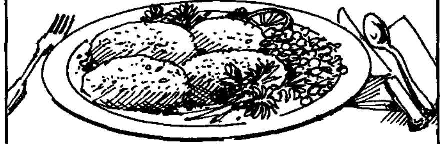

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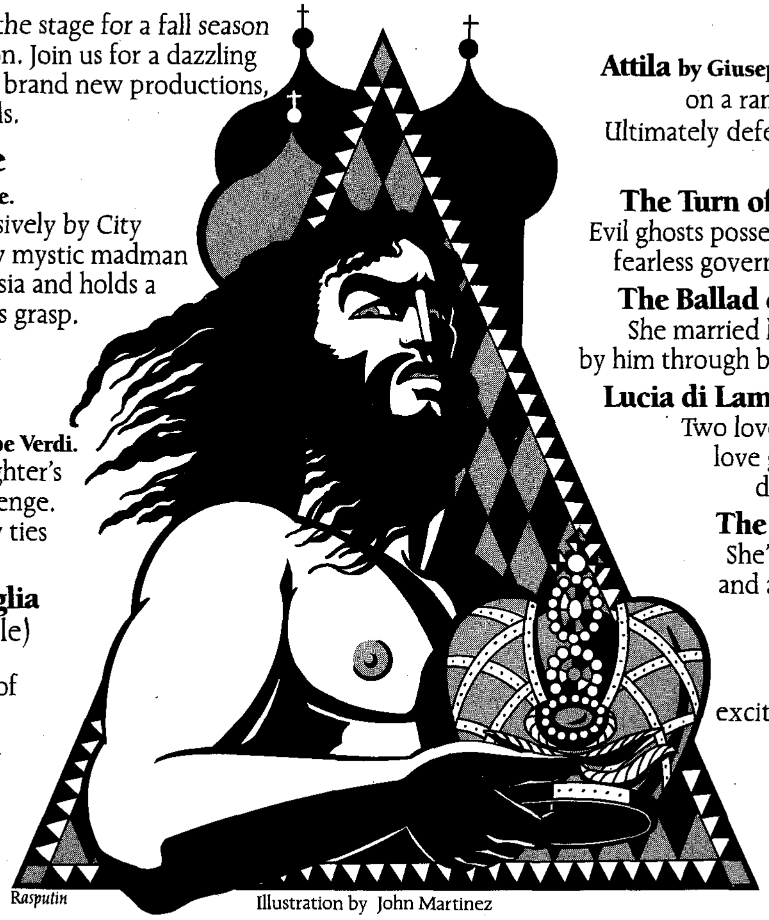

Rasputin

Illustration by John Martinez

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Sun Sept 18 at 1PM
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Sat Sept 17 at 2PM
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Sat Nov 5 at 8PM
Sun Nov 13 at 1PM

Le Nozze di Figaro (s)
Sun Oct 23 at 1PM
Sat Oct 29 at 8PM
Fri Nov 4 at 8PM
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•Mefistofele (s)
Sat Oct 15 at 2PM
Wed Oct 19 at 8PM
Tue Oct 25 at 8PM
Sun Nov 6 at 7PM
Thur Nov 10 at 8PM

†Rigoletto (s)
Thur Sept 15 at 8PM
Wed Sept 21 at 8PM
Sat Oct 1 at 2PM
Fri Oct 7 at 8PM
Sun Oct 16 at 7PM

‡Rasputin (s)
Sat Sept 17 at 8PM
Sun Sept 25 at 1PM
Thur Sept 29 at 8PM
Wed Oct 5 at 8PM
Tue Oct 11 at 8PM

Tosca (s)
Fri Sept 23 at 8PM
Sun Oct 2 at 1PM
Sat Oct 8 at 2PM
Sun Oct 23 at 7PM
Sat Oct 29 at 2PM

•The New Moon
Tue Nov 15 at 8PM
Wed Nov 16 at 8PM
Thur Nov 17 at 8PM
Fri Nov 18 at 8PM
Sat Nov 19 at 2PM
Sat Nov 19 at 8PM
Sun Nov 20 at 1PM
Sun Nov 20 at 7PM

†Il Barbiere di Siviglia (s)
Fri Sept 30 at 8PM
Sun Oct 16 at 1PM
Sat Oct 22 at 8PM
Fri Oct 28 at 8PM
Thur Nov 3 at 8PM

▲Attila (s)
Fri Oct 21 at 8PM
Thur Oct 27 at 8PM
Tue Nov 1 at 8PM
Wed Nov 9 at 8PM
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Wed Sept 14 at 8PM
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it came off the apron of a Hungarian peasant girl. There will be reddish wood balconies, railings, and accents, all carved with a rustic design, and areas of white stucco wall that will be as curvaceous and voluptuous as if Gaudi himself had designed them. The tables, which will seat 50, will be replicas of those at Aux Deux Magots, in Paris, and the flatware will be Tiffany's "Tulip" design.

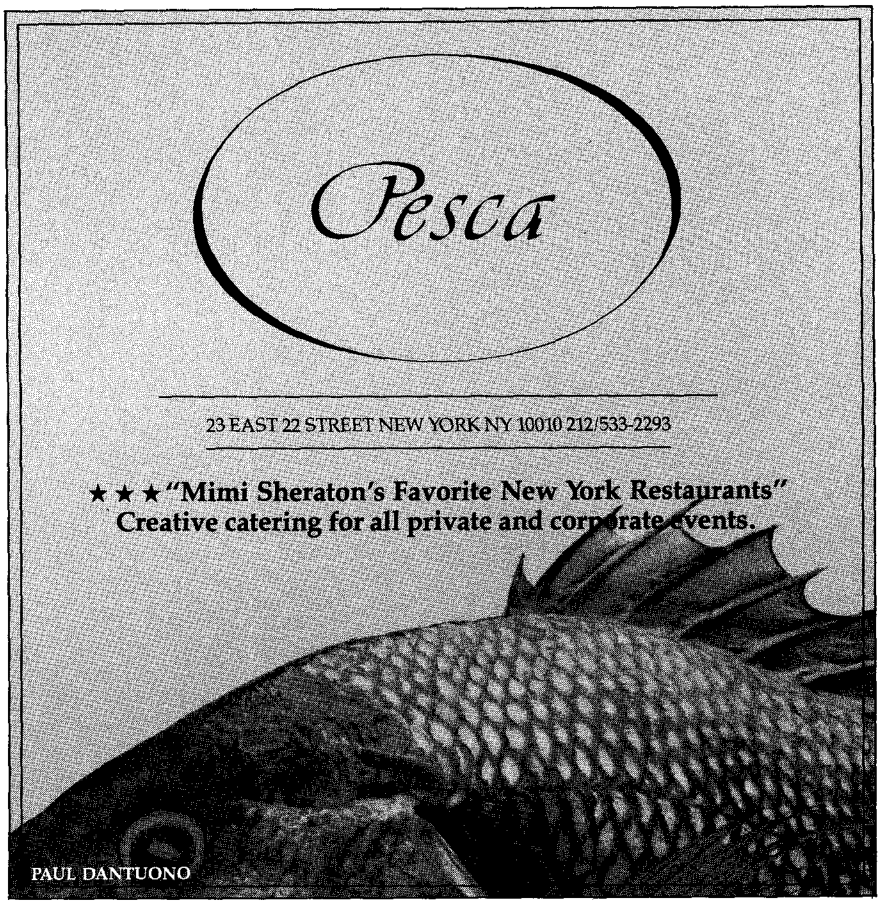
Meals at Box Tree Kitchens will be Rabelaisian—"à la Gargantua," as Paege puts it. There will be little terrines of goose fat at each table to smear onto bread. Box Tree's house-smoked fish will be served not in elegant slices (like next door) but in thick chunks, so its succulence is more obvious. Other dishes: bone marrow on toast; a warm salad of roast beef with onion in vinaigrette; a pot-au-feu; borscht; and a salad of warm chicken livers on greens. And, at one end of the restaurant, there will be an open kitchen and common tables. It should all be very special, very cheery—very *gemütlich*. Dinner will be about $40.

But that's not all. Box Tree Kitchens will also provide room service for the hotel Paege plans to open above the two restaurants sometime this fall—"for friends and clientele from around the world." Guests will be charged "rather little" (about $150) for a night's sleep in one of the twelve suites (there will also be one single), and they will be able to select the kind of bed sheets they want: "Egyptian cotton, Irish linen, flannel, or silk," says Paege. Every bathroom will have Guerlain shampoos and soaps, every room Mont Blanc pens and notepaper from Azdurian of Paris.

Le Laurier (1155 THIRD AVENUE, near 67th Street; 879-1199), a formal French restaurant specializing in fish, is due to open this week where Oscar's Salt of the Sea used to be. Word is it'll be the East Side's answer to Le Bernardin—which would make it a welcome addition to the little restaurant row on Third Avenue in the high Sixties.

Le Laurier's owners—Marian Perdiz, a financial consultant, and Robert Warshay, formerly a partner at Sardi's and now owner of Two Jays Gourmet Delicatessen on Third Avenue—have hired Patrick Pinon, formerly executive chef at Maxim's, to head the kitchen. And managing the dining room will be Gerard Gibson, late of Petrossian.

The restaurant, designed by Phillip George, will be a conservative, men's-club type of place: tobacco leather banquettes, teak-paneled walls, low light, and a big bar. The large white-and-gold menus will add a touch of formality and



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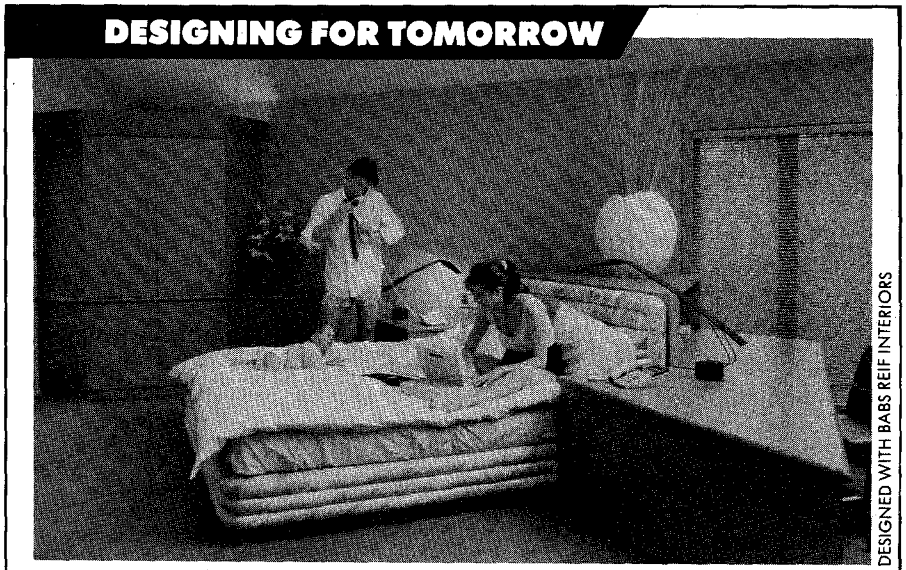

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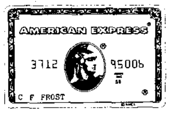

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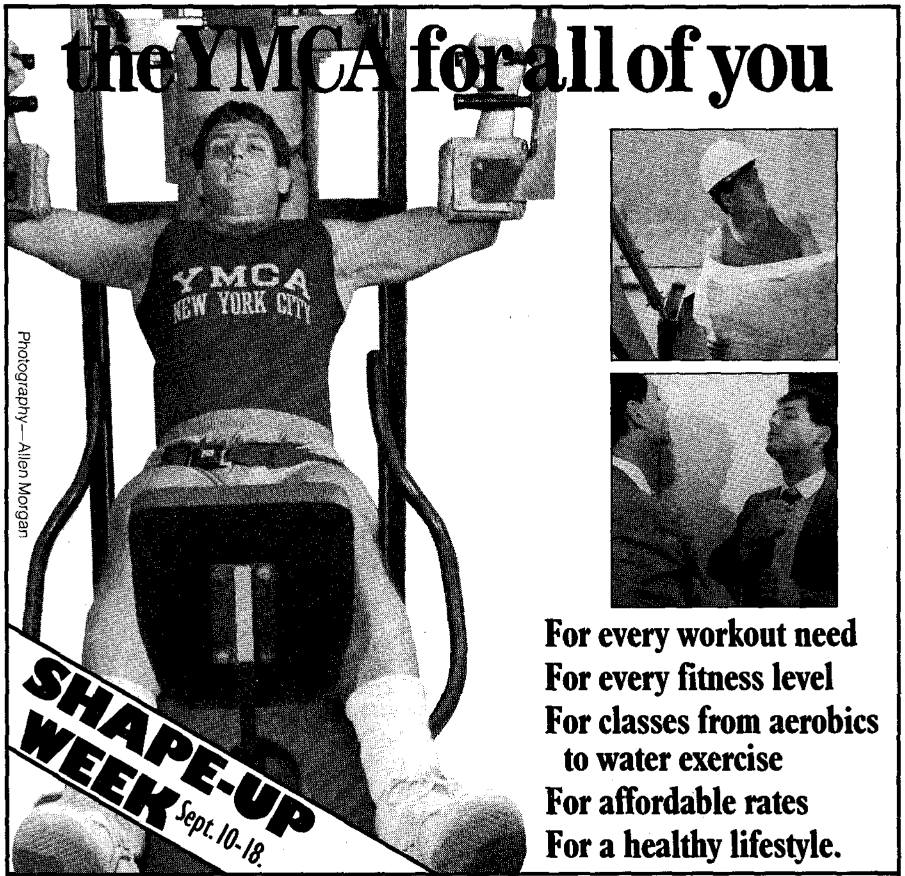

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list Le Laurier's *haute* sea specialties: stone-crab-meat ravioli, chilled tomato soup with sea-bass slices, halibut à la nage, a pot-au-feu of seafood, Japanese oysters in season, and Osetra caviar all the time. Dinner will be $46 prix fixe.

There will be a lobster tank, a round glass clam tank with circulating seawater, and, in the center of the room, two aquariums alive with gloriously colored tropical fish—angels, queen angels, a lionfish, a wee eel, even two small leopard sharks. It seems that some of the more beauteous fish ganged up on the little sharks and took a bite, so there is trouble in paradise. But, then, that's the restaurant business—sometimes even the sharks get bitten.

PETER HOFFMAN HAS BEEN SOUS-chef at the Quilted Giraffe, assistant to Len Allison at the downtown Huberts, chef at Stringfellows, and, most recently, luncheon chef at the new Huberts. Now he is negotiating to open his own restaurant at 213 Sixth Avenue (at King Street), in the space currently occupied by L'Ecluse, sometime this fall. Hoffman's partner is Susan Rosenfeld, who was the pastry chef at Sarabeth's Kitchen for three and a half years.

They haven't decided on a name for their place yet, but, says Hoffman, "Our food will be lightened French." When he describes a few dishes, "gutsy and satisfying" sounds more like it. Some appetizers: Swiss-chard-and-pignolia-nut tart, salad of roast beef and red peppers with black olives. Some entrées: grilled lamb with couscous and caponata, soupe des poissons served with a saffron aïoli. Rosenfeld's desserts sound just as satisfying: blinis with plum compote and crème fraîche, Viennese apple-and-poppy-seed terrine. Dinner: about $30.

The restaurant will seat 45, and the décor, says Hoffman, will be "cheerful, even humorous." The walls will be hung with the owners' collection of antique French fish plates, and with their handmade paper food sculptures, including the ingredients of a grand bouillabaisse—everything from lobster to leeks.

FIRST, IT WAS ANDRÉE'S MEDITERRANEAN Cuisine. Then it was simply Andrée's. And on September 13, the popular Upper East Side restaurant is scheduled to reopen as **Café Crocodile** (354 East 74th Street, 249-6610).

So what are the tiny, bustling Andrée Abramoff and her husband, Charlie, changing in their little three-story townhouse? Gone will be the banquettes and the Middle Eastern touches—rough stucco walls and pieces of pottery—and the

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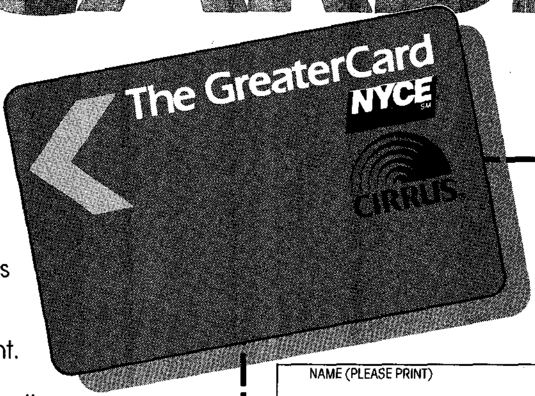

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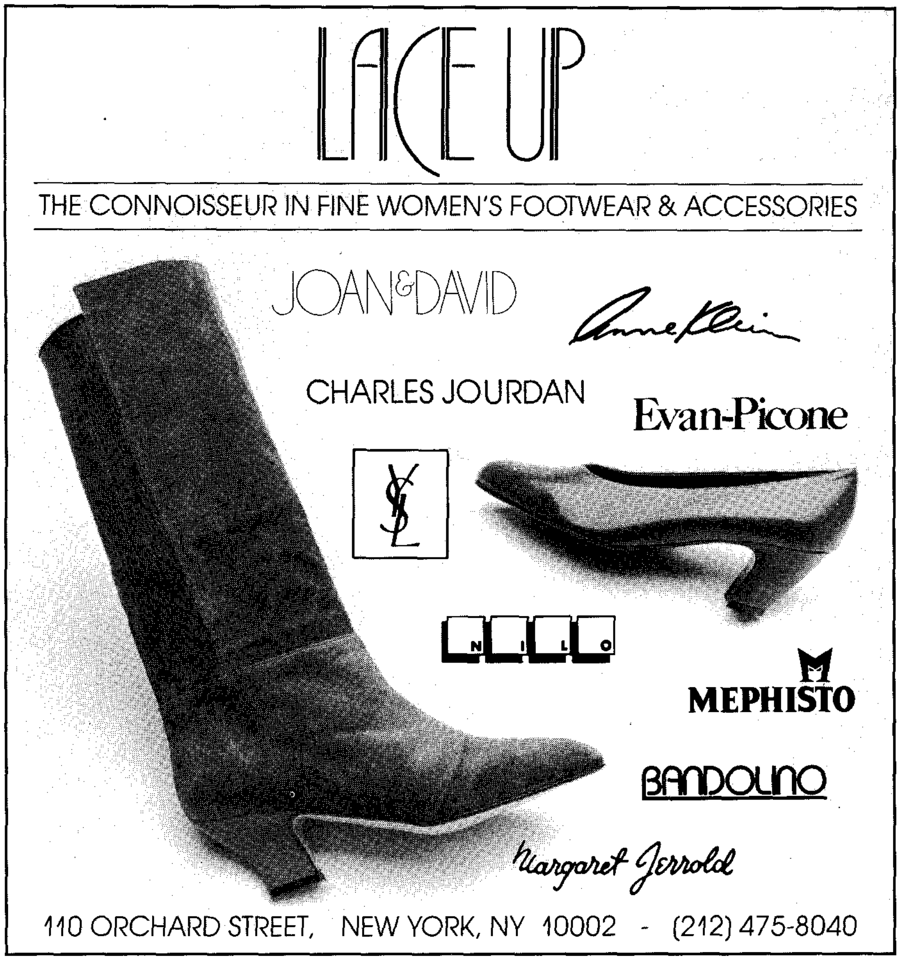
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Abramoff daughters, in Egyptian caftans, serving dinner (they've grown up and moved away). Now the walls will be smooth and lemon yellow, and café tables with blue-print cloths over green-striped skirts will be set with white faience plates. At the south end of the room, two trompe l'oeil windows will overlook a flower-filled balcony and, beyond, a blue, blue sea. "It will be like the view from my sister's place in Sausset-les-Pins, France," says Andrée.

The menu will be different, too. Coming up are dishes like foie gras with lentils and sausage, broiled snapper with fresh fennel marmalade, lamb stew with olives. You can expect bouillabaisse, rouget, and langoustines with spinach mayonnaise. But when you see a Greek-appetizer plate called "The Alexandria Quartet," you'll rejoice that Andrée isn't changing *everything*—just giving some of her most popular dishes another name. Dinner will be around $30.

And what is the significance of the name Crocodile? "Crocodiles are voracious eaters, and so are my guests," says Andrée.

JACKIE RUETTE, WHO OWNS PRUnelle and Coq d'Or, plans to open **L'Origine** in the Place des Antiquaires (125 East 57th Street) in late October. (Harry Cipriani had wanted to open Carpaccio in the space but abandoned his plan last year.) L'Origine will be in the lower esplanade at the foot of the escalator, behind a pair of tall screens.

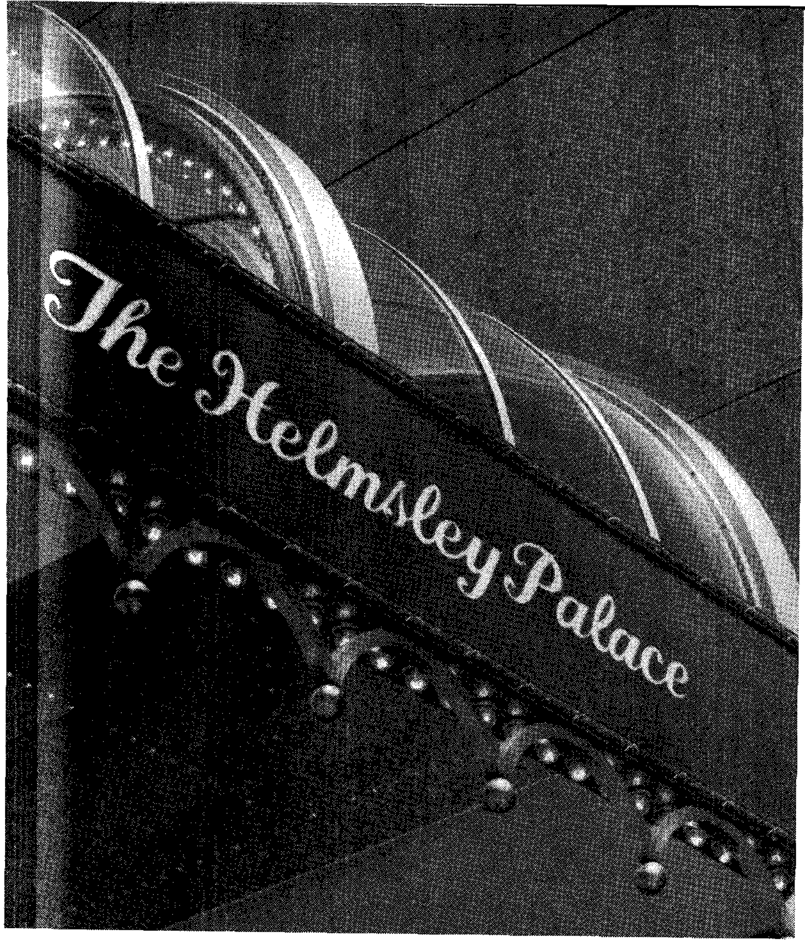
"It's going to be a casual café," notes Ruette. "The tables will have marble tops, and the menu will be à la carte. We will serve soups, salads, wild-mushroom omelets, pastas, quiches, grilled meats and fish." There will be seating for 80, and only lunch will be served (until five): the bar will close at six. And prices? Says Ruette, "My poulet Basquaise will cost only $9.95."

MEXICAN

THE FAÇADE OF **Toro Loco** (32 West 45th Street, 265-0273) is covered with plaster Mayan and Aztec "artifacts," and even the railings on the front stoop have been transformed into two ferocious feathered dragons.

Toro Loco is owned by the Guzman family, which also owns a Toro Loco up in Piermont, New York. The upstate place is homey and plain, but the New York branch, set to open in October, is joltingly gaudy and dramatic.

Every room has a frieze or some kind of decoration reproduced from sacred Mayan temples, and each frieze has



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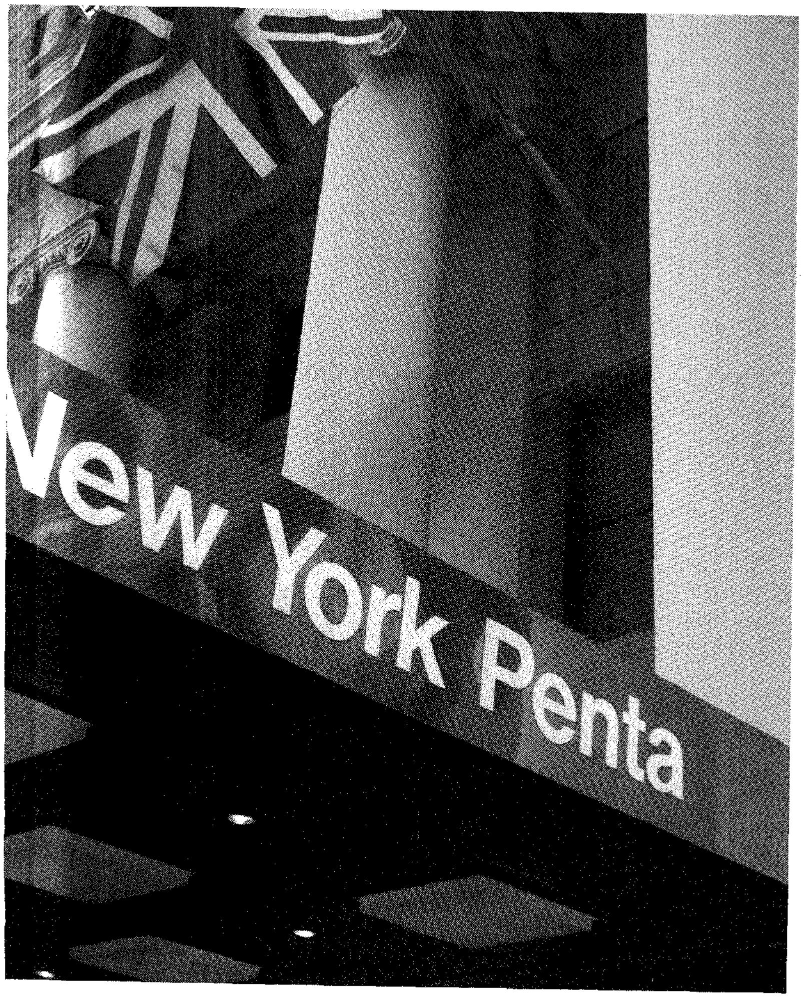

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feral quality: toothy skeletons marching along with dragons, for instance. Cesar Guzman copied all the wall art from a Mexican archaeology book, then cast the pieces in concrete and painted them.

Upstate, the Guzmans are trying to grow Mexican herbs like epazote and varieties of cactus. Their Manhattan menu will have lots of seviche, conch, crabmeat. "Try our green steak," says chef Ignacio Guzman. "It's a plant with a meatlike flavor." He'll also have guacamole, chimichangas, margaritas, of course, and a trio of Mexican singers. Dinner will be about $20.

This place should be a hit with the theater crowd. "After all," says Guzman, "every Mexican restaurant has serapes and sombreros, but where can you get decoration like this?"

ITALIAN

IT'S ACROSS THE STREET FROM CARNEGIE Hall, so **Trattoria Dell'Arte** (200 West 57th Street, 245-9800), slated to open in the middle of this month, should be perfect for concertgoers who want an informal meal in a fun setting.

Its décor, designed by Milton Glaser, has been described as bizarre, beautiful, and outrageous. Glaser is re-creating the atmosphere of a sculpture academy he attended years ago in Bologna. So you'll see alabaster limbs, a perfect breast, a torso, a hand—and lots of noses. A large profile of an aristocratic nose will preside over the front door; a painting of blue sky and white clouds interspersed with famous Italian noses (like Garibaldi's and DiMaggio's) will hang over the bar. "To the Italian, the nose is an extremely important sensory part," comments the non-Italian owner, Shelly Fireman (who also owns Fiorello's and Fiorella's).

There will be three dining levels with seating for 250. The walls will be painted pale green or yellow, and canvases will hang everywhere—some unfinished sketches by "students," others of ancient pastoral scenes. And there will be a mezzanine lounge area with couches, chairs, and coffee tables where people can enjoy their food as if they were in somebody's living room.

The food will be "light, Italian, and delicious," says Fireman. "We'll have what we call a 'terramista' bar, which is like an antipasti bar," with roasted and grilled meats and fish as well as vegetables. And "our pizzas will be wafer-thin—you have never seen such a pizza before." Fireman should know from pizza—*New York*'s Gael Greene voted his Fiorello pizza the city's best back in 1985. The Trattoria's pizzas will be ten

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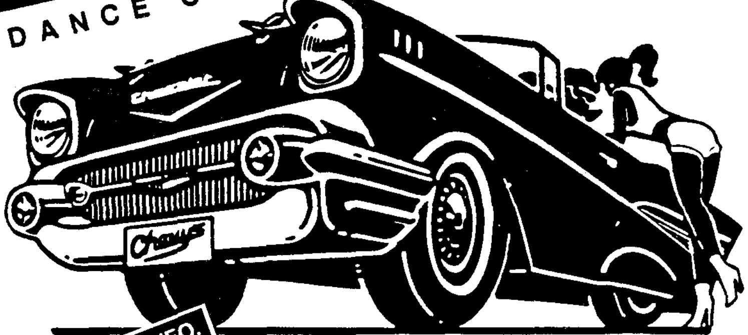

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THOSE NICE YOUNG MEN WHO started at Mezzaluna and opened Ciaobella—Enrico Proietti and Fred Mangone—are planning to open **Mosaica** at 24 Fifth Avenue (at 9th Street, 529-5757), where Michel Fitoussi used to reign. Scheduled for mid-September, it is their second venture, and it's going to be a knockout. Federica Marangoni and Fabrizio Plessi, who designed the bouncy, youthful Ciaobella, are executing an about-face. With its beautiful touches of Murano glass, Mosaica will be elegant, subdued—and dazzling. The walls will be covered with burnished-gold mosaic chips. The lighting fixtures will look like yellow-and-white-striped blimp-shaped balloons. And the floors, inspired by the mosaic floors at Ravenna, will be mostly green and apricot veined marble, with insets of black. Vividly striped chairs and banquettes will provide seating for 100 at tables covered in champagne-colored cloths; in the enclosed sidewalk café, the tables will be bare green marble.

The food will be light—zuppa di pesce with fresh fennel, warm seafood salad with artichokes, zabaglione made with olive oil—but there will be no pizza. "This is serious food for more adult people," says the handsome Proietti with a solemn shake of his head. Giacomo Gallina (now at the Royal Monseau in Paris) will head up the kitchen, assisted by Paolo Casagrande, from Ciaobella. Dinner will be about $40.

Lulu's (430 BROOME STREET, 925-LULU), set to open in mid-October, will be the second restaurant for the 42-year-old Ralph Grimaldi. His family owned Jimmy's, in Brooklyn Heights, from 1932 until 1982. "We had a great following there," he says. "And we were famous for our 2-inch, 22-ounce shell steaks. We will have the same steak at Lulu's for $22, and with it comes a tossed salad with house dressing and our special stuffed potato."

This sounds as if it's going to be one of those old-fashioned Italian restaurants, the kind found all over Little Italy twenty years ago—the kind with a fondness for fra diavolo sauce. You'll be able to get a one-and-a-quarter-pound lobster for $11.95—but the fra diavolo sauce will be $2 extra. A seafood platter of mussels, clams, lobster tails, and squid on a bed of linguine will be $11.95—and this time, the sauce is free. Grimaldi says he is "the executive chef, the chef, everything." His pasta chef is his mother, and his pastry

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chef is Leon Constantine, from Harry Cipriani. Dinner: about $25.

As for the décor, "well, I'm not early-Mafia-style, that's for sure," says Grimaldi. "I guess my place will look a bit like a library, with dark-wood-paneled walls and heavy, comfortable wooden chairs. I've lived in the Village for a long time, and I hope to have a Village following at Lulu's." There will be seats for 75.

One last thing you ought to know before you go: Grimaldi and his wife raise English sheepdogs for a hobby, and Lulu is their show dog. That's her picture on the front of the menu.

RON ROSA, WHO OWNS ECCO, Campagnola, and American Buffalo, is planning to open his fourth restaurant, **Grappa** (140 West 13th Street, 463-9529), any day now. The space is lovely: Down a short flight of steps, and you're in a bar area, complete with a white piano. Through a brick arch is a large back room whose windows are covered with a century's growth of ivy.

Rosa's designers, Colleen Weinstein and Gib Smith, are transforming the space into a restaurant "like the Brown Derby in Hollywood," says Weinstein, "but there will also be touches from the film *White Mischief,*" like sisal matting on the floor. There will be curving Hollywood-style banquettes, small table lamps like the Stork Club had in the good old days—in short, an *hommage* to the glamorous, decadent life before World War II. Grappa's cuisine, similar to that of Ecco and Campagnola—bronzino stuffed with herbs and garlic; penne with cream, butter, shallots, and grappa—will be inspired by neither Hollywood nor Nairobi. It'll just be Italian. Dinner: about $35.

NOT TO BE CONFUSED WITH THE aforementioned Grappa, **Grappino** is set to open September 15 at 38 West 39th Street (398-0350), in the heart of the garment district. Owner Alexander Lindsay has hired 34-year-old Eugene Jerome to be the chef—he has been sous-chef at Positano for the past three years. Jerome will stress risottos—there will be three different ones each day, such as wild-mushroom, seafood, and saffron. And there will be a full list of half-bottles of wine. Dinner: about $30.

Grappino will seat 50. Sam Lopata is doing the décor, but it won't be typical Lopata. There will be off-white antique shutters on the walls, dark-brown banquettes, a large gray-and-white marble bar—in short, nothing quirky about the look. "We are a simple Italian bistro," says Lindsay, "and we kept Lopata at bay."

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SALES & BARGAINS

BY LEONORE FLEISCHER

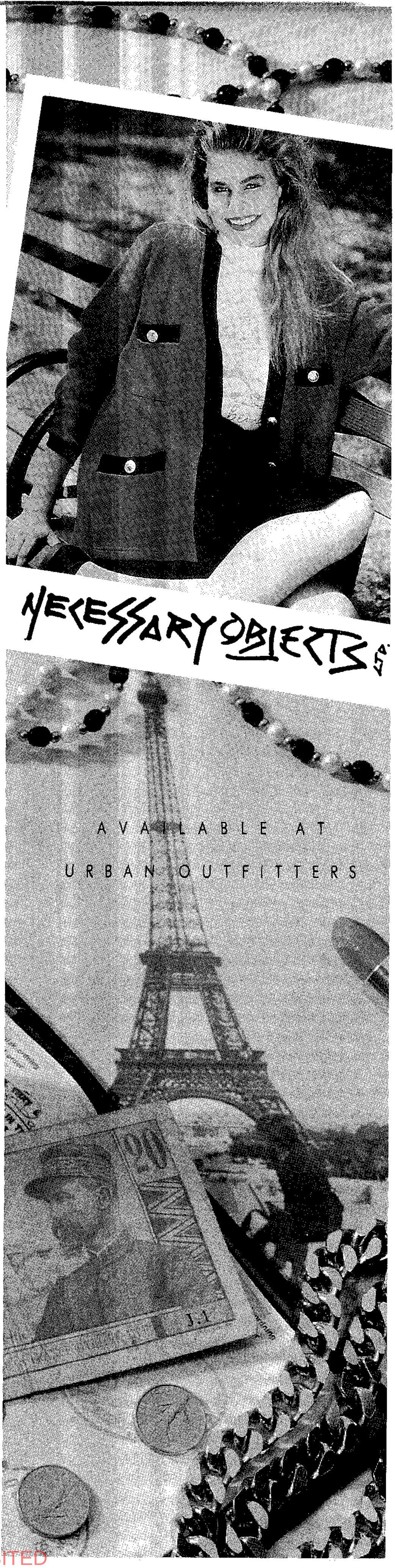
COUTURE

THIS UPSTAIRS BOUTIQUE CARRIES EUROpean designs. Now a sale offers one- and few-of-a-kind garments at a fraction of their original cost. Items come in women's sizes 4–12, but most are size 8 or 10. Strapless gown with sequined bodice and satin skirt (size 12), was $3,900, now $400; two silk-cloque cocktail dresses with jeweled waistband (sizes 6 and 12), were $2,450, now $400; long-sleeved draped ivory silk cocktail dress with open back (size 10), was $2,295, now $400; teal velvet gown with lamé bodice, bow, and beaded shoulders (size 12), was $2,800, now $400; silk-cloque cocktail dress with hand-embroidered trim (size 10), was $2,400, now $300; three puff-sleeved gowns, suitable for bridesmaids (one red taffeta, size 8; one white silk chiffon, size 8; and one turquoise silk chiffon, size 6), were $1,200 each, now $300; two black velvet gowns lined with white silk charmeuse (sizes 6 and 8), were $2,400, now $300; turquoise or pink designer suede coats with ruffled front (one-size-fits-all), were $1,770, now $200; tailored wool-crêpe coat dresses with velvet collars and cuffs, were $1,315, now $200; pleated silk skirts, were $560, now $100; draped velvet skirts with rhinestone buckles, were $375, now $100; and more. M.C., V accepted; no checks; all sales final. *Boutique Avenue Montaigne, 712 Madison Ave., near 63rd St., second floor (935-9455); Tues.–Fri. 11 a.m.–7 p.m.; 9/6–9.*

IMPORTED FASHIONS

ONE- AND TWO-OF-A-KIND SAMPLES FROM famous European designers (sizes 6–14; most are in the size 8–12 range). Giorgio Armani black textured-wool jacket (size 8), retail $650, here $200; two Donnaerre by Ferre cocoa silk print dresses with pleated backs (sizes 12 and 14), retail $1,050, here $225; Erreuno red silk blouse (size 8), retail $475, here $150; Gianluca Gabrielli wool-tweed suit with long jacket and short skirt (size 12), retail $700, here $250; Valentino silk plaid blouse (size 12), retail $500, here $150; Genny gray flannel suit with cutaway front (size 8), retail $900, here $275; Enrico Coveri green silk blouse (size 10), retail $376, here $169; Versace black-and-white

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*



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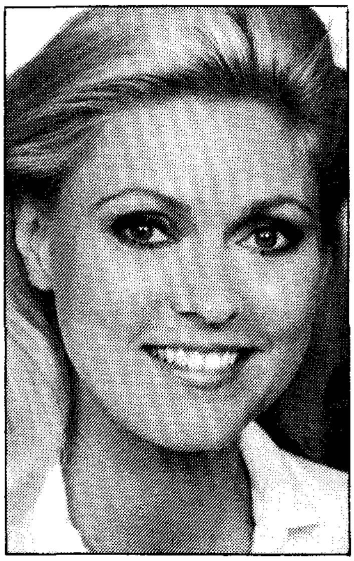

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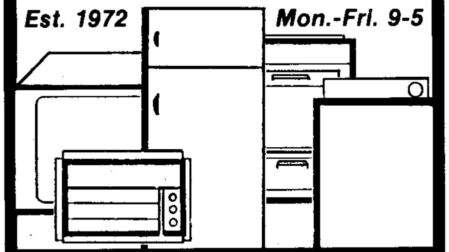

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crystal-pleated wool skirt (size 10), retail $550, here $180. Ciaosport panne- or crushed- or plain-velvet separates: jackets, retail $250–$260, here $125–$130; skirts, retail $180, here $90; silk blouses, retail $140, here $70; and more. Cash only; all sales final. *Ciaosport, 525 Seventh Ave., near 38th St., ninth floor (944-8849); Mon.–Fri. 9:30 a.m.–5 p.m.; 9/6–16.*

ONE-DAY SALE

DURING THE ONE-DAY THIRD AVENUE Merchants Association street fair, this shop holds an excellent sale on yarn. From Brunswick: "Germantown" wool-worsted (bag of six 100-g. skeins), was $29.70, now $18; "Breeze" cotton-polyester bouclé (bag of ten 40-g. skeins), was $32.50, now $17; "Piccolo" cotton-viscose blend (bag of ten 50-g. skeins), was $45, now $24; "Monterey" cotton-mohair-acrylic blend (bag of ten 50-g. skeins), was $45, now $25; "Snowflake" wool bulky in a slub tweed (bag of ten 50-g. skeins), was $45, now $20; "Video" cotton-mohair-acrylic-blend slub-textured bulky (bag of ten 50-g. skeins), was $60, now $35. Dorothee Bis "Patchwork" wool homespun variegated bulky, was $11 (for a 100-g. skein), now $6; sport-weight Shetland from Scotland (bag of ten 50-g. skeins), was $35, now $18. Checks accepted; no credit cards; all sales final. *Joan's Needlecraft Studio, 145 East 27th St. (532-7129); Sun. 10 a.m.–5 p.m.; 9/11 only.*

FOR TEENS

THIS COMPANY HAS MAIL-ORDER MERchandise for teenagers (most items are for girls). Now a warehouse sale brings you summer merchandise at below-retail prices. Colorful beach mats, retail $18, here $8; sunglasses with painted-palm-tree frames, retail $10, here $5; fun tubular socks, retail $14 a pair, here $8; Hawaiian-print sneakers, retail $10 a pair, here $6; "survival" toilet, retail $20, here $12; brightly colored inner tubes, retail $17.50, here $10. Accessories with polka-dot design include: umbrellas, retail $12.50, here $7; wide belts, retail $23, here $12; bangle bracelets, retail $10, here $5; socks, retail $13.50, here $7. SURF DUDE T-shirt with matching shorts and crop top, retail $20, $36, and $14, respectively, here $12, $20, and $8; and more. Cash only; all sales final. *Fisher & Co., 8 East 48th St., Room 2F (838-7050); Wed.–Fri. noon–6 p.m.; 9/7–9.*

PRETTY HANDBAGS

FOR THREE DAYS, ABOUT 300 ONE- AND few-of-a-kind designer sample handbags are up to 50 percent off the wholesale price. These soft-leather bags are trimmed with stones, rhinestones, and 3-D snakeskin appliquéd flowers; all come with shoulder strap. Winter-white bag with leather-and-snakeskin leaves, retail $195, here $40 (in a larger size, retail $190, here $35); black metallic-printed suede evening clutch with rhinestones, retail $220, here $75; black bag with multicolored snakeskin crescents, retail $260, here $90; large black bag with snakeskin appliqués in hot colors, retail $250, here $85; large cowhide weekender bag, retail $230, here $75; painted black leather bag with multicolored sunburst, retail $280, here $95; and more. Checks accepted; no credit cards; all sales final. *Mylinka, 1180 Broadway, near 28th St., fifth floor (685-1150); Thurs. and Fri. 4–7 p.m. and Sat. 10 a.m.–6 p.m.; 9/8–10.*

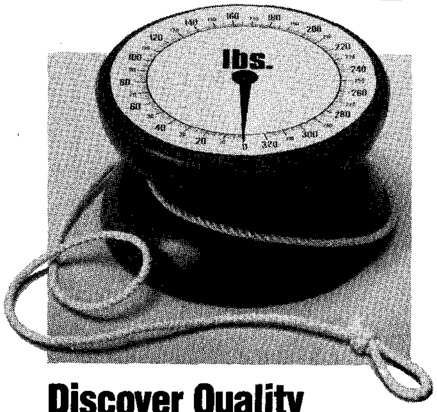
THE WELL-DRESSED CHILD

ABOUT 200 SAMPLE GARMENTS (INCLUDing some one-of-a-kind), from layette to eight years, are on sale here. Smocked dress of cotton ticking or French antique floral-print cotton party dresses, retail $70, here $25; cotton-velvet dresses with silk slip, retail $150, here $50; one-of-a-kind quilted jackets made from antique quilts (sizes 1T–4T), retail $170, here $60; boys' cotton French sailor suits (sizes 2T–4T), retail $100, here $35; one-piece creepers trimmed with lace and eyelet for infants, retail $30, here $10; cotton union suits trimmed in lace or eyelet, for infants and toddlers, retail $45, here $15; oversize silk-cotton-flannel receiving blankets, retail $60, here $20; a group of one-of-a-kind white or antique-white christening gowns trimmed with lace and embroidery, retail $150–$250, here $50–$75; and more. Checks accepted; no credit cards; all sales final. *Tierney O'Hara, 360 West 36th St., Suite 3 N.W. (629-5778); Thurs. and Fri. 10 a.m.–6 p.m.; 9/8–9.*

LINGERIE

HERE IS LOVELY LINGERIE OF SILK JACquard, silk charmeuse, and satin polyester (sizes 6–12, bra sizes 32–36). There are also some items for men (sizes 32–38; robes are one-size-fits-all). Silk-charmeuse camisole-and-tap-pants sets, retail $70, here $20; silk-charmeuse gowns, retail $150, here $40; silk-charmeuse teddies, retail $70, here $20–$25; silk-charmeuse bikinis and G-strings, retail $17 and $18, here $5; silk-charmeuse pajamas, retail $150, here $50; short silk-jacquard kimonos, retail $120–$130, here $35; men's silk boxer shorts, retail $45, here $10; men's silk-charmeuse drawstring pants, retail $100, here $30; polyester-jacquard gowns and peignoirs with lace trim, retail $150 a set, here $35; polyester chemises, retail $50, here $20; and more. Cash only; all sales final. *Lynn La-Cava, c/o Reno Sparks Showroom, 353 West 39th St., Room 402 (685-8860); Wed. and Thurs. 3–7 p.m.; 9/7–8.* ■

Say no to the Yo-Yo Syndrome.



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172 MOVIES
185 THEATER
189 RESTAURANTS
198 ART
202 MUSIC & DANCE
204 OTHER EVENTS
207 NIGHTLIFE
209 RADIO
210 TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 9/13: *The Man Who Mistook His Wife For a Hat.* #2—"Second Annual Summer Festival of Fantasy and Science Fiction." 9/7: *The Giant Behemoth; Gorgo.* 9/8: *The Day the World Ended; Attack of the Crab Monsters; The Monster From the Ocean Floor.* 9/9–22: "Gimmick-O-Rama: William Castle and the Great Gimmick Movies." 9/9–11: *The Tingler; Thirteen Ghosts.* 9/12–13: *Mr. Sardonicus; Homicidal.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 9/7: *The Animals Film.* 9/8: *Ministry of Fear; Cloak and Dagger.* 9/9–10: *Death of the President; The Wedding.* 9/11: *A Married Woman; My Life to Live.* 9/12: *Come and See.* 9/13: *Women in Love; Crimes of Passion.*
3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 9/8: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/9: *Coming to America.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Bull Durham.* #2—*The Beer Drinker's Guide to Fitness and Filmmaking.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Stealing Home.* #2—*Crossing Delancey.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). *The Year My Voice Broke.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Betrayed.* #2—*Die Hard.* #3—Through 9/8: *Clean and Sober.* Opening 9/9: *Running On Empty.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 9/7: *The Chase; The Night of the Following Day.* 9/8: *Mr. Skeffington; In This Our Life.* 9/9–10: *Shadow of the Thin Man; Song of the Thin Man.* 9/11: *The Fugitive Kind; One-Eyed Jacks.* 9/12: *Los Olvidados; Viridiana.* 9/13: *The Guardsman; Idiot's Delight.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 9/7–8: *The Family; Three Brothers.* 9/9–10: *Frankenstein* (1974); *Dracula* (1974). 9/11: *The Gospel According to St. Matthew; St. Augustine of Hippo.* 9/12–13: *The Maltese Falcon; Casablanca.*
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Big.* #2—Through 9/8: *Midnight Run.* Opening 9/9: *Moon Over Parador.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—Through 9/8: *A Handful of Dust.* Opening 9/9: *Track 29.* #2—*A World Apart.* #3—*The Wash.* #4—Through 9/8: *Alice.* Beg. 9/9: *The Deceivers.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Young Guns.* #2—*Midnight Run.* #3—*A Nightmare on Elm Street 4: The Dream Master.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Who Framed Roger Rabbit.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). Through 9/8: *Die Hard.* Opening 9/9: *Moon Over Parador.*
23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4590). Through 9/17: *The Man Who Knew Too Much* (1956).
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*A Fish Called Wanda.* #2—*Tucker: The Man and His Dream.* #3—*Married to the Mob.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Crosssing Delancey.*
26. **MURRAY HILL—34th St. at 3rd Ave.** (689-6548). *Eight Men Out.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Clean and Sober.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—Through 9/8: *Stealing Home.* Opening 9/9: *Running On Empty.* #2—*Midnight Run.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *A Nightmare on Elm Street 4: The Dream Master.*
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Hero and the Terror.* #2—*Die Hard.* #3—*Young Guns.* #4—*The Blob.* #5—*Hot to Trot; Brave Star.* #6—*Coming to America.*
34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Betrayed.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Freeway.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Married to the Mob.* **EMBASSY 3—***Who Framed Roger Rabbit.* **EMBASSY 4—**Through 9/8: *Cocktail.* Opening 9/9: *Murder One.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Big.* #2—*Tucker: The Man and His Dream.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Eight Men Out.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Last Temptation of Christ.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Hero and the Terror.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *A Summer Story.* **CARNEGIE SCREENING ROOM—**(757-2131). *Au Revoir Les Enfants. (Good-Bye, Children.)*

44. SUTTON—57th St. east of Third Ave. (759-1411). *The Deceivers.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). Through 9/5: *A Handful of Dust.* Beg. 9/6: *Pascali's Island.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Wizard of Loneliness.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "The Films of Fred Astaire and Ginger Rogers." 9/7: *Royal Wedding; Yolanda and the Thief.* 9/8–10: *Easter Parade; Follow the Fleet.* 9/11–13: *Bringing Up Baby; Holiday* (1938).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Big.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Crossing Delancey.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Bandits.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). Through 9/8: *Cocktail.* Opening 9/9: *Track 29.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Midnight Run.* #2—*Stealing Home.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Die Hard.* **CORONET—**Through 9/8: *Who Framed Roger Rabbit.* Opening 9/9: *Running On Empty.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Young Guns.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Through 9/5: *Pascali's Island.* **CINEMA II—**(753-0774). *Tucker: The Man and His Dream.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Betrayed.* #2—*Bull Durham.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). Through 9/8: *Clean and Sober.* Opening 9/9: *Moon Over Parador.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*A Fish Called Wanda.* #2—*Married to the Mob.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mr. North.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Eight Men Out.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Stealing Home.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Die Hard.* #2—*Betrayed.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Coming to America.*

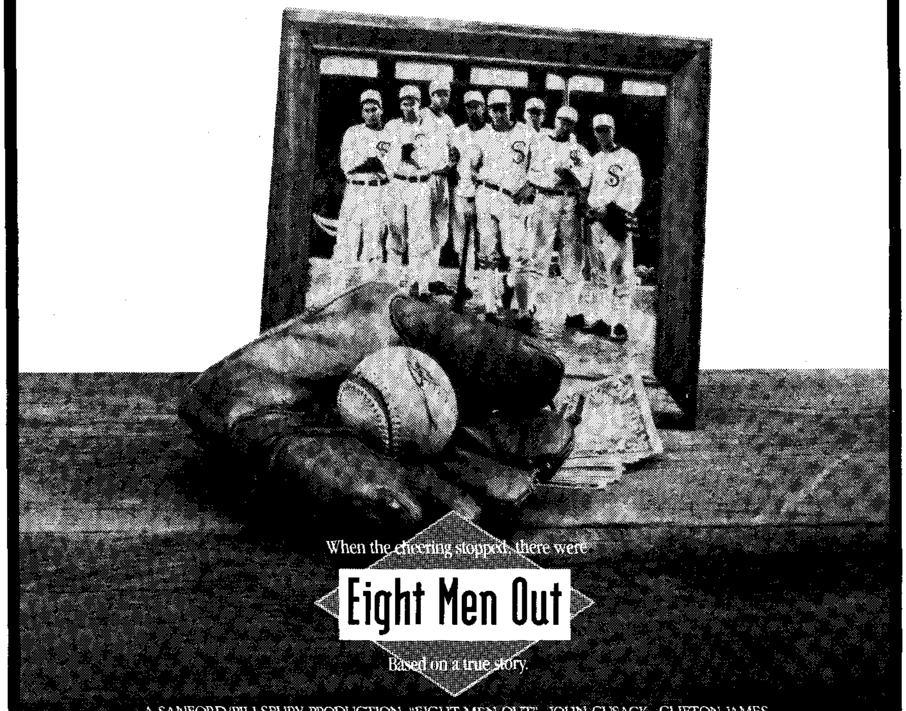
61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Eight Men Out.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Thin Blue Line.* #2—*Bagdad Cafe.* #3—*Boyfriends and Girlfriends.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Wings of Desire.* #2—*Babette's Feast.*

THE INSIDE STORY OF HOW THE NATIONAL PASTIME BECAME A NATIONAL SCANDAL.



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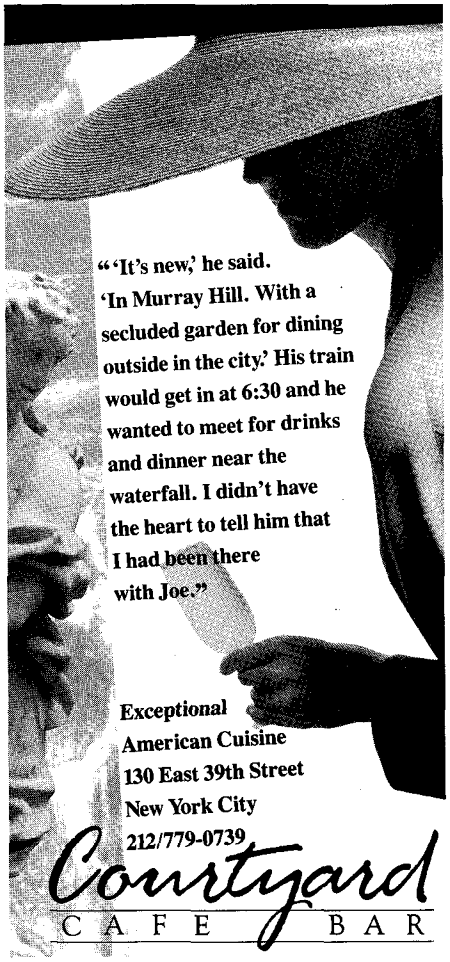
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MOVIES

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Rocket Gibraltar.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Tucker: The Man and His Dream.* #2—*Married to the Mob.* #3—*A Fish Called Wanda.* #4—*Crossing Delancey.* #5—*Betrayed.* #6—*A Nightmare on Elm Street 4: The Dream Master.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—Through 9/8: *Stealing Home; Hot To Trot.* Opening 9/9: *Moon Over Parador.* #2—*Clean and Sober.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Who Framed Roger Rabbit.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—Through 9/8: *Midnight Run.* Opening 9/9: *Running On Empty.* #2—*Die Hard.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—Through 9/8: *Freeway.* Opening 9/9: *Murder One.* #3—*Die Hard.* #4—*Hero and the Terror; Coming to America.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Hero and the Terror.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: Mon.–Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30, and 4:30: *Behold Hawaii* and *Dance of Life,* both directed by Greg MacGillivray. Double Feature: Fri. and Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria (718-784-4742). $4. 9/10–10/7: "Glorious Technicolor." 9/10 at 12:30: *Singin' in the Rain* (1952), dir. Gene Kelly and Stanley Donan, with Kelly and Debbie Reynolds; 9/10 at 3: *Black Narcissus* (1947), dir. Michael Powell, with Deborah Kerr and David Farrar; at 7:30: *Jet Pilot* (1949), dir. Josef von Sternberg, with John Wayne. 9/11 at 12:30: *The Wizard of Oz* (1939), dir. Victor Fleming, with Judy Garland; at 3: *Moon Over Miami* (1941), dir. Walter Lang, with Betty Grable and Don Amiche. 9/10–10/7: "Media and the Vietnam War," includes 46 television broadcasts and independently produced videotapes and films. 9/10 at 11: *Veit Nam: The Fight For the Land* (1962); at 11:30; *Surgeon in Saigon* (1963); at 11:55: *Letters From Vietnam* (1964); at 12:55: *The Mills of the Gods: Viet Nam* (1965); at 1:10: *Viet Nam* (1965); at 3: *Dong Xaoi: The Town the Viet Cong Couldn't Kill* (1965); at 4: *Changing World: Southeast Asia: The Other War* (1965); at 5:10: *Our Men in Vietnam* (1966); at 5:40: *The First Television War* (1966); at 6:05: *The Big Red One* (1966); at 7:10: *The Andersen Platoon* (1967); at 8: *Washington Men in Vietnam* (1967). 9/11 at 11: *Last Reflections On a War* (1968); at 11:45: *Grunt's Little War* (1969); at 12:15: *America* (1969); at 12:45: *Good Bye and Good Luck* (1969); at 1:25: *The People's War* (1969); at 2:05: *The World of Charlie Company* (1970); at 3:10: *Now: Vietnam: Topic A* (1970); at 3:40: *Breathes There a Man* (1970).

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 9/13 at 7: "Animal Rights/Human Responsibilities." "Animal Experimentation," includes a screening of *Unnecessary Fuss; Don't Kill the Animals; Artis;* Alex Pacheco, chairperson of People for the Ethical Treatment of Animals will present the screenings.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $3, nonmembers; $1.50, members. 9/13 at 8: *Weddings and Babies* (1958, U.S.A.), dir. Morris Engels, with Viveca Lindfors; *Les Mistons,* dir. François Truffaut.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth Ave. at 94th St. (860-1777). $2.50; students and seniors $1; free to members. Through 9/10: "Video Feature: Collaborations: Two to Tango: Collaboration in Recent American Photography." Tom Yong and Dick Lebowitz: *Marginal Way* (1984); MICA-TV: *Art World Wizard* (1986); R. M. Fischer: *An Industrial* (1983); *Cascade: Vertical Landscapes* (1988); Bruce and Norman Yonemoto: *Kappa* (1986); Manualvideo: *Natural Signs* (1988).

THE KNITTING FACTORY—47 E. Houston St. (219-3055). $3. Mondays at 8: "Films Before Jazz." Independent film shorts.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults $4; students $3; under 13 and seniors $2. Wed.–Sat. noon–5, Tue. noon–8. Through 9/88: "Broadway Musicals on Television: Composers and Performers." 9/13 at 5:30: "The Music of Cole Porter." "Saturday Screenings for Children." Sats. at noon and 1:45, includes *Dennis the Menace, The Hobbit,* and *Cinderella.* 9/10: "Fraggle Rock: The Beginning" and "Dr. Seuss's Horton Hears a Who." Through 9/15: "The Many Worlds of Carol Burnett," screenings and seminars on the work of Burnett. Through 9/10: "Rock Music on Television." Through 9/10: "Where the Action Is" and "Walk Thru Rock: Girl Groups." Through 9/10: "Woody Allen: The Television Work": a 90-minute screening on Allen's multifaceted television work.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 9/9: "Saved! A Decade of Preservation: A Tribute to the UCLA Film and Television Archive." 9/8 at 2:30: *Follow Thru* (1930), dir. Laurence Schwab and Lloyd Carrigan, with Nancy Carroll; at 6: *It Happened Tomorrow* (1944), dir. Rene Clair, with Dick Powell and Linda Darnell; *Popular Science.* 9/9 at 2:30: *I Believed in You* (1934), dir. Irving Cummings, with Victor Jory; *New Stars of Tomorrow* (1934), with Victor Jory and Alice Faye; at 6: (See 9/8 at 2:30). 9/10 at 1: *The Bells Go Down* (1943), dir. Basil Deardon, with James Mason and Mervyn Johns; at 3: *For Freedom* (1940), dir. Maurice Elvey and Castelton Knight, with Anthony Hulme; at 5: *Fires Were Started (I Was a Fireman)* (1943), dir. Humphrey Jennings. 9/11 at 1: *The Common Touch* (1941), dir. John Baxter, with Geoffrey Hibbert; at 3: *The Shipbuilders* (1943), dir. John Baxter, with Clive Brook; at 5: *Love on the Dole* (1941), dir. John Baxter, with Deborah Kerr and Clifford Evans. 9/12 at 2:30: (See 9/10 at 5); at 6: (See 9/10 at 1). 9/13 at 2:30: (See 9/11 at 1); at 6: (See 9/10 at 3).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 9/7 at 8: *A Taxing Woman* (1987, Japan), dir. Juzo Itami. 9/8 at 8: "Glasnot": *Trial on the Road* (1971, USSR), dir. Alexei Gherman. 9/9–10 at 8 and 10:15 and 9/11 at 3, 5, 7:15, and 9:15: *High Season* (1987, Great Britain), dir. Clare Peploe, with Jacqueline Bisset and Peploe. 9/12–13 at 7:30: *Marriage Italian Style* (1964, Italy), dir. Vittorio De Sica, with Sophia Loren and Marcello Mastroianni; at 9:30: *The 10th Victim* (1965, Italy), dir. Elio Petri, with Mastroianni and Ursula Andress.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 9/13 at 6: "American Film Institute Video Festival 1987: Selections From New Works." *Dateline for Danger* (1987), dir. Bruce Charlesworth; *Private Eyes* (1987), dir. Lisa Steele and Kim Tomczak; *A Man's Woman* (1987), dir. Laura Kipnis; *Requiem* (1987), dir. Tim Zgraggen.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516-283-2118). Free. Through 9/11: "The Phillips Collection" (1986), a video tracing the evolution of the first museum of modern art collection in the U.S.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. *Coverup: Behind the Iran-Contra Affair,* dir. Barbara Trent, a New York Premier Engagement. Beg. 9/9, nightly except Mon. 6, 8, and 10: *Doc's Kingdom* (1987), dir. Robert Kramer.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Through 10/1: "Dreams That Money Can Buy." 9/10 at 2: *Meshes of the Afternoon* (1943), dir. Maya Deren and Alexander Hammid; *Un Chien Andalou* (1928), dir. Salvador Dali; *Scorpio Rising* (1963), dir. Kenneth Anger; *Valse Triste* (1978), dir. Bruce Conner.

ROTUNDA GALLERY—16 Court St., Room 809, Brooklyn (718-875-4031). Through 10/15: "Trans Americas," drawings and videotapes by Juan Downey.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Hero and the Terror.* #2—*Brave Star; Die Hard.* #3—*Willow; A Nightmare on Elm Street 4: The Dream Master.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Stealing Home.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America.* #4—*Betrayed; Big.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Big.* #2—*Midnight Run.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Hero and the Terror; Big.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 9/8: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/9: *Coming to America.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Die Hard.* #2—*Married to the Mob.* #3—Through 9/8: *Hero and the Terror.* Beg. 9/9: *Moon Over Parador.* #4—Through 9/8: *Hot To Trot; Stealing Home.* Beg. 9/9: *Midnight Run.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 9/8: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/9: *Coming to America.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Freeway.* #3—*Coming to America.* #4—*Who Framed Roger Rabbit.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Die Hard.* #2—*The Blob; Brave Star.* #3—*Hero and the Terror.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Midnight Run; Brave Star.* #2—*Freeway.* #3—*Hot To Trot; Stealing Home.* #4—*Die Hard.* #5—*Coming to America.* #6—*Betrayed.* #7—*Hero and the Terror.* #8—*Eight Men Out.* #9—*Married to the Mob.* #10—*Who Framed Roger Rabbit.* #11—*Young Guns.* #12—*A Nightmare on Elm Street 4: The Dream Master; Cocktail.* #13—*A Fish Called Wanda.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Married to the Mob.* #2—*Eight Men Out.* #3—*Die Hard.* #4—*A Fish Called Wanda.* #5—*Stealing Home.* #6—*Who Framed Roger Rabbit.* #7—Through 9/8: *Young Guns.* Beg. 9/9: *Moon Over Parador.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 9/8: *Tucker: The Man and His Dream.* Beg. 9/9: *Moon Over Parador.* #2—*Married to the Mob.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Hero and the Terror.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Hot To Trot; Brave Star.*

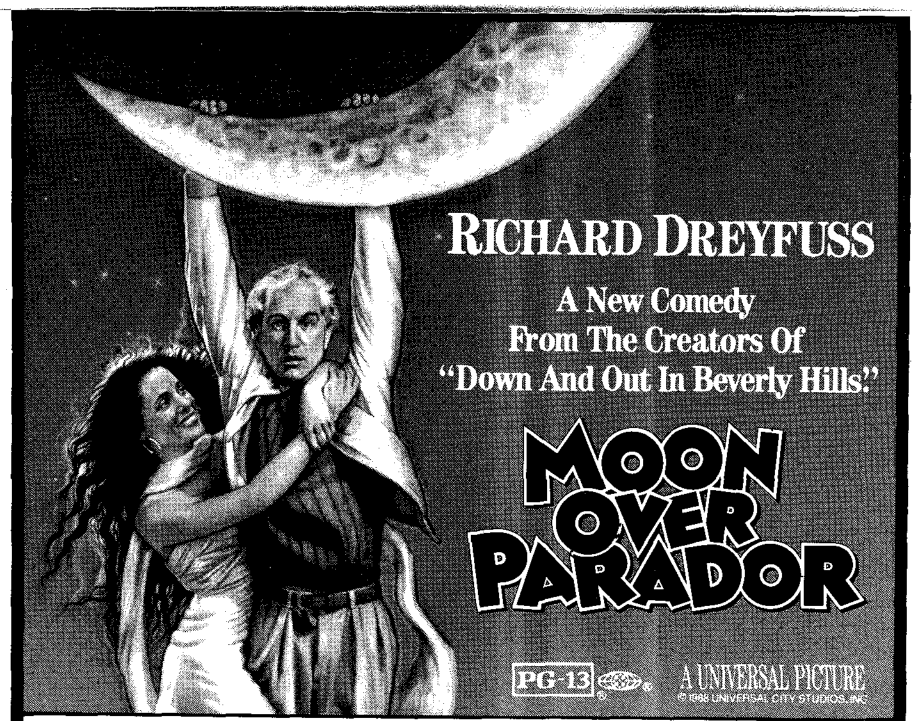
206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Betrayed; Mac and Me.* #2—*A Fish Called Wanda; Who Framed Roger Rabbit; Bull Durham.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Hot to Trot.* #2—*Midnight Run.* #3—*A Nightmare on Elm Street 4: The Dream Master; Hero and the Terror.* #4—*Who Framed Roger Rabbit; Brave Star.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Hero and the Terror.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Hero and the Terror.* #2—*Die Hard.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Betrayed.* #2—Through 9/8: *Freeway.* Beg. 9/9: *Murder One.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Big.* #5—Through 9/8: *Hero and the Terror. Midnight Run.* Beg. 9/9: *the Deceivers.*



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211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America.* #4—*A Nightmare on Elm Street 4: The Dream Master.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*A Fish Called Wanda.* #2—*Midnight Run.* #3—*Die Hard.* #4—*Stealing Home.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Eight Men Out.* #2—*Married to the Mob.* #3—*Who Framed Roger Rabbit.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Cocktail; Hot To Trot.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Betrayed.* #2—*Coming to America.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Freeway.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Married to the Mob.* #2—*Betrayed.* #3—*A Nightmare on Elm Street 4: The Dream Master.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Cocktail.* #2—*Midnight Run.* #3—Through 9/8: *Hero and the Terror.* Beg. 9/9: *Moon Over Parador.* #4—*Die Hard.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Eight Men Out.* #2—*Die Hard.* #3—*Betrayed.* #4—*Married to the Mob.* #5—Through 9/8: *Hero and the Terror.* Beg. 9/9: *Brave Star.* #6—Through 9/8: *Tucker: The Man and His Dream.* Beg. 9/9: *Moon Over Parador.* #7—*Midnight Run.* #8—*Young Guns.* #9—*Stealing Home.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Big.* #2—*Married to the Mob.* #3—Through 9/8: *Freeway.* Beg. 9/9: *Moon Over Parador.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Betrayed.* #6—Through 9/8: *Stealing Home; Hero and the Terror.* Beg. 9/9: *Murder One.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Big.* #2—*Married to the Mob.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Freeway.* #2—*Who Framed Roger Rabbit.* #3—*Hero and the Terror.* #4—*Die Hard.* #5—*A Nightmare on Elm Street 4: The Dream Master.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Married to the Mob.* #5—Through 9/8: *Hero and the Terror; Brave Star.* Beg. 9/9: *Moon Over Parador.* #6—*Hot To Trot; Stealing Home.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Eight Men Out.* #2—*A Fish Called Wanda.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Tucker: The Man and His Dream.* #2—*Betrayed.* #3—Through 9/8: *Coming to America.* Beg. 9/9: *Pascali's Island.* #4—*Midnight Run.*

303. CORONA—PLAZA—(639-7722). Through 9/8: *Hero and the Terror.* Beg. 9/9: *Moon Over Parador.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Married to the Mob.* #2—*Stealing Home.* #3—*Die Hard.* #4—Through 9/8: *Hero and the Terror; Brave Star.* Beg. 9/9: *Moon Over Parador.* #5—*Midnight Run.* #6—*Who Framed Roger Rabbit.* #7—*Young Guns.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*A Nightmare on Elm Street 4.* #2—*Coming to America.* #3—*Married to the Mob.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—Through 9/8: *Hero and the Terror; Brave Star.* Beg. 9/9: *Moon Over Parador.* #3—*Big.* #4—*Die Hard.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Betrayed.* #2—*A Fish Called Wanda.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Midnight Run.* #2—*Tucker: The Man and His Dream.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Who Framed Roger Rabbit.* #2—*Stealing Home.* #3—*Die Hard.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Eight Men Out.* #2—Through 9/8: *Big.* Beg. 9/9: *Pascali's Island.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *A Fish Called Wanda.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Young Guns.* #2—Through 9/8: *Cocktail.* Beg. 9/9: *Big.* #3—*Hero and the Terror.* #4—Through 9/8: *Clean and Sober; Brave Star.* Beg. 9/9: *Moon Over Parador.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Stealing Home.* #2—*Betrayed.* #3—*Freeway.* #4—*Brave Star; Married to the Mob.* #5—*Hot To Trot; Bull Durham.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Who Framed Roger Rabbit.* #2—*Big.* #3—*Tucker: The Man and His Dream.* #4—*Midnight Run.* #5—*Coming to America.* #6—*Die Hard.* #7—*A Nightmare on Elm Street 4: The Dream Master.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Big.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Die Hard.* #2—*Betrayed.* #3—Through 9/8: *Stealing Home.* Beg. 9/9: *Moon Over Parador.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 9/8: *Tucker: The Man and His Dream.* Beg. 9/9: *Moon Over Parador.* #2—*Betrayed.* #3—*Married to the Mob.* #4—*Big.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*Midnight Run.*

320. REGO PARK—DRAKE—(457-4002). Through 9/8: *Red Heat; Mac and Me.* Beg. 9/9: *Clean and Sober.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Big.* #2—*Bull Durham; Eight Men Out.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—Through 9/8: *Who Framed Roger Rabbit.* Beg. 9/9: *Midnight Run.*

401. NEW DORP—HYLAN—(351-6601). #1—*Betrayed.* #2—*A Fish Called Wanda.*

402. NEW DORP—LANE—(351-2110). *Married to the Mob.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Young Guns.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*A Fish Called Wanda.* #2—*Die Hard.* #3—*Young Guns.* #4—*Eight Men Out.* #5—*Hero and the Terror.* #6—*Married to the Mob.* #7—*Stealing Home.* #8—Through 9/8: *Hot To Trot.* Beg. 9/9: *Moon Over Parador.* #9—*Big.* #10—*Who Framed Roger Rabbit.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 9/8: *Bull Durham; Big Top Pee-Wee.* Beg. 9/9: *Who Framed Roger Rabbit.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Who Framed Roger Rabbit.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Die Hard.* #2—*Stealing Home.* #3—*Young Guns.* #4—Through 9/8: *Hero and the Terror.* Beg. 9/9: *Moon Over Parador.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Bambi; Betrayed.* #2—*Die Hard; Big.* #3—*Midnight Run; Cocktail.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Die Hard.* #2—*Coming to America.* #3—*Married to the Mob.* #4—*A Fish Called Wanda.* #5—*Who Framed Roger Rabbit.* #6—*Stealing Home.* #7—*A Nightmare on Elm Street 4: The Dream Master.* #8—*Eight Men Out.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 9/8: *Midnight Run.* Beg. 9/9: *Moon Over Parador.* #2—*Stealing Home.* #3—*Betrayed.*

507. HEWLETT—HEWLETT—(791-6768). *Bull Durham.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Hero and the Terror; Brave Star.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 9/8: *Tucker: The Man and His Dream.* Beg. 9/9: *Moon Over Parador.* #2—*Married to the Mob.* #3—*Betrayed.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Midnight Run.* #6—*Mac and Me; A Fish Called Wanda.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Tucker: The Man and His Dream.* #2—*Hero and the Terror.* #3—*A Nightmare on Elm Street 4: The Dream Master.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Big.* #2—Through 9/8: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/9: *Coming to America.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*A Fish Called Wanda.* #2—*Tucker: The Man and His Dream.* #3—*Midnight Run.* #4—*Betrayed.* #5—*Married to the Mob.* #6—*Eight Men Out; Cocktail.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 9/8: *Who Framed Roger Rabbit.* Beg. 9/9: *Big.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Married to the Mob.* #2—*Die Hard.* #3—Through 9/8: *Young Guns.* Beg. 9/9: *Pascali's Island.* #4—*Big.*

515. MALVERNE—TWIN—(599-6966). #1—Through 9/8: *Who Framed Roger Rabbit.* Beg. 9/9: *The Thin Blue Line.* #2—*Babette's Feast.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Tucker: The Man and His Dream.* #2—*Stealing Home.* #3—*A World Apart.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Hero and the Terror; Brave Star.* #2—*Who Framed Roger Rabbit.* #3—*Married to the Mob.* #4—*Stealing Home.* #5—*Hot To Trot.* #6—*Die Hard.* #7—*A Fish Called Wanda.* #8—*Young Guns.* #9—*Coming to America; Moon Over Parador.*

518. MASSAPEQUA—PEQUA—(799-6464). *Tucker: The Man and His Dream.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Midnight Run.* #2—*A Fish Called Wanda.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Coming to America.* #2—*Stealing Home; Hot To Trot.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Mac and Me; Coming to America.* #2—*Who Framed Roger Rabbit.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*A Nightmare on Elm Street 4: The Dream Master; Bambi.* #2—*Big Top Pee-Wee; Mac and Me.* #3—*Hot To Trot; A Fish Called Wanda.* #4—*Betrayed; Midnight Run.* #5—*Who Framed Roger Rabbit.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Eight Men Out.* #2—*Clean and Sober.* #3—*Betrayed.* #4—*Stealing Home.* #5—*Hot To Trot.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Midnight Run.* #2—*Who Framed Roger Rabbit.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Married to the Mob.* #2—*Eight Men Out.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Die Hard.* #2—Through 9/8: *Hot to Trot; Cocktail.* Beg. 9/9: *Running on Empty.* #3—*Big; Pascali's Island.*

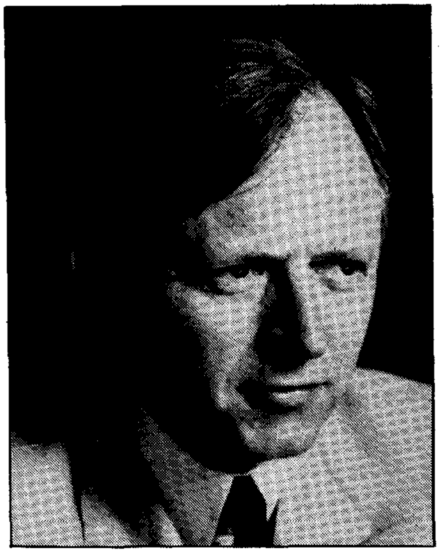
528. SYOSSET—UA CINEMA 150—(364-0700). *Stealing Home.*

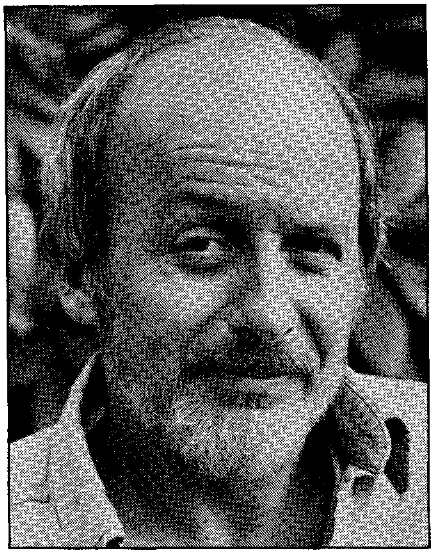
530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Die Hard.* #2—*Married to the Mob.* #3—*Coming to America.* #4—*Brave Star; Midnight Run.* #5—*A Fish Called Wanda.* #6—*Tucker: The Man and His Dream; The Blob.* #7—*Hero and the Terror.* #8—*Freeway.* #9—*Big.* #10—*A Nightmare on Elm Street 4: The Dream Master.* #11—*A Nightmare on Elm Street 4: The Dream Master; Stealing Home.* #12—*Betrayed.* #13—*Hot To Trot; Cocktail.*

531. WANTAGH—WANTAGH—(781-6969). *A Nightmare on Elm Street 4: The Dream Master; Bambi.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Die Hard.* #3—Through 9/8: *Hero and the Terror.* Beg. 9/9: *Midnight Run.*

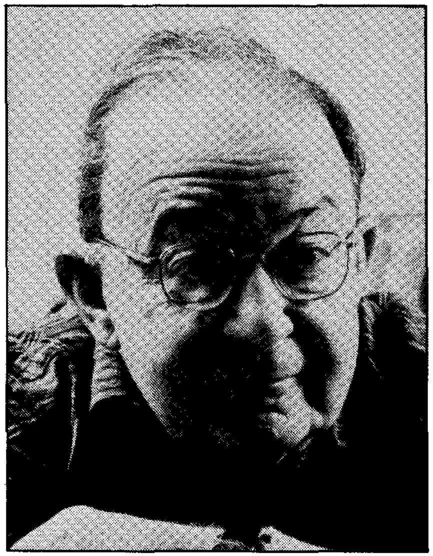
533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Eight Men Out.* #2—*Eight Men Out.* #3—*Young*

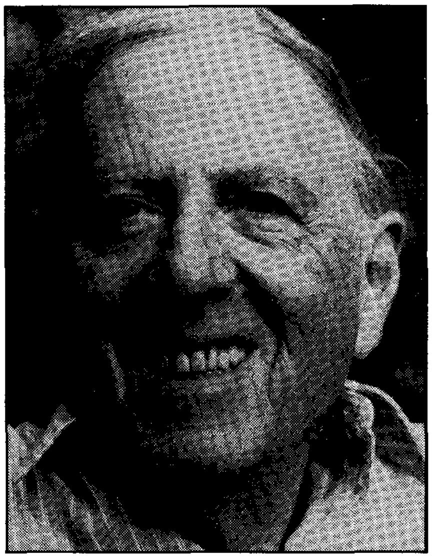

TOM WOLFE


E.L. DOCTOROW

NANCY MILFORD

NORA EPHRON


THEODORE H. WHITE


HERMAN WOUK

PHOTOS, TOP L-R: © Peter Fink; © 1984 Nancy Crampton. LOWER L-R: © 1983 Thomas Victor; © 1978 Carl Mydans; © David Kennerly/Gamma-Liaison.

Some of their best works began in the same setting.

Whether their books begin in the south of France or the streets of New York City, all of these authors chose the same place to work–The New York Public Library.

It's where E. L. Doctorow did research for *Ragtime*. It's where Herman Wouk worked on *The Caine Mutiny*, Nancy Milford wrote *Zelda*, and Theodore H. White, *The Making of the President, 1964*.

Author Jerzy Kosinski said, "This library is probably the most important single address I can think of since my arrival in this country twenty-seven years ago."

The Library is important to so many others as well.

For children, it's a place to enjoy puppet shows and the magic of literature. For dancers and choreographers, it's a place to perfect their performances by viewing original films and tapes. For students, businessmen, scientists and artists, it's a place where learning is accessible and free.

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Guns. #4—*Who Framed Roger Rabbit.* #5—*The Last Temptation of Christ.* #6—*The Last Temptation of Christ.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Boyfriends and Girlfriends.* #2—*A Time to Remember.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Brave Star; Stealing Home.* #2—*Die Hard.* #3—*A Nightmare on Elm Street 4: The Dream Master.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Midnight Run.* #2—*Bull Durham.* #3—Through 9/8: *Tucker: The Man and His Dream.* Beg. 9/9: *Moon Over Parador.*

602. BAY SHORE—CINEMA—(665-1722). Program Unavailable.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Eight Men Out.* #2—*Betrayed.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Hero and the Terror.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Who Framed Roger Rabbit.* #2—*Married to the Mob.* #3—*Die Hard.* #4—*Hero and the Terror.* #5—*Young Guns.* #6—*Cocktail; Brave Star.* #7—*The Last Temptation of Christ.* #8—*A Fish Called Wanda; Midnight Run.* #9—*A Nightmare on Elm Street 4: The Dream Master; Betrayed.* #10—*Hot To Trot; Stealing Home.* #11—*Big.* #12—*Eight Men Out; Mac and Me.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Die Hard.* #2—*Young Guns.* #3—*Eight Men Out.* #4—*Midnight Run; Brave Star.* #5—*A Fish Called Wanda.* #6—*Betrayed.* #7—*A Nightmare on Elm Street 4: The Dream Master.* #8—*Bambi; Cocktail.* #9—*Who Framed Roger Rabbit.* #10—*Tucker: The Man and His Dream; Hero and the Terror.* #11—*Married to the Mob.* #12—*Stealing Home; Hot To Trot.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Married to the Mob.* #2—*Betrayed.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Die Hard.* #5—*Big.* #6—Through 9/8: *Young Guns.* Beg. 9/9: *Moon Over Parador.* #7—*Hot To Trot; Stealing Home.* #8—*Hero and the Terror; Brave Star.*

611. CORAM—PINE—(698-6442). #1—*Coming to America.* #2—*Bambi; Cocktail.* #3—*Midnight Run.* #4—*Who Framed Roger Rabbit.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Married to the Mob.* #2—*Betrayed.* #3—*A Fish Called Wanda.* #4—*Stealing Home.* #5—*Midnight Run.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Betrayed.* #2—*A Fish Called Wanda.*

615. GREENPORT—GREENPORT—(477-0500). Through 9/8: *Die Hard.* Beg. 9/9: *Tucker: The Man and His Dream.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Stealing Home.* #2—*Married to the Mob.* #3—*Midnight Run.* #4—*Big.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Tucker: The Man and His Dream.*

618. ISLIP—ISLIP—(581-5200). #1—*Tucker: The Man and His Dream.* #2—*A Fish Called Wanda.* #3—*Stealing Home.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Last Temptation of Christ.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 9/8: *The New Adventures of Pippi Longstocking; Bull Durham.* Beg. 9/9: *Mac and Me; Caddyshack II.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Betrayed.* #2—*Tucker: The Man and His Dream; Hot To Trot.* #3—*Midnight Run; Mac and Me.* #4—*A Fish Called Wanda; Brave Star.* #5—*Die Hard; Big.* #6—*Stealing Home.*

623. NORTHPORT—NORTHPORT—(261-8600). *The New Adventures of Pippi Longstocking; Bull Durham.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Young Guns.* #2—*Big.* #3—*Stealing Home.* #4—*Eight Men Out.* #5—*Die Hard.* #6—*A Fish Called Wanda.* #7—Through 9/8: *Hot To Trot; A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/9: *Moon Over Parador.* #8—*Freeway.* #9—*Betrayed.* #10—*Midnight Run.* #11—*Who Framed Roger Rabbit.* #12—*Hero and the Terror; Brave Star.* #13—*Married to the Mob.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Stealing Home.* **WEST**—*Married to the Mob.*

628. ROCKY POINT—DRIVE—IN—(744-8900) *Who Framed Roger Rabbit.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 9/8: *A Handful of Dust.* Beg. 9/9: *Shame.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Die Hard.* #2—*Betrayed.* #3—*A Fish Called Wanda.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Married to the Mob.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*A Fish Called Wanda.* #2—*Eight Men Out.* #3—Through 9/8: *Brave Star; Midnight Run.* Beg. 9/9: *Moon Over Parador.* #4—*Big.* #5—*Hot To Trot; Tucker: The Man and His Dream.*

635. STONY BROOK—LOEWS—(751-2300). #1—*A Fish Called Wanda.* #2—*Betrayed.* #3—*Tucker: The Man and His Dream.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Married to the Mob.* Through 9/8: *Hot To Trot.* Beg. 9/9: *Coming to America.* #2—*Who Framed Roger Rabbit; Cocktail.*

637. SHIRLEY—DRIVE-IN—(281-5444) *Midnight Run.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Betrayed.* #2—*Married to the Mob.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Die Hard.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Betrayed.* #2—Through 9/8: *Midnight Run.* Beg. 9/9: *A Fish Called Wanda.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Eight Men Out.* #2—*Married to the Mob.* #3—Through 9/8: *Stealing Home.* Beg. 9/9: *Pascali's Island.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Betrayed.* #2—*Married to the Mob.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Big.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Stealing Home; Brave Star.* #4—*Die Hard.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Married to the Mob.* #2—*A Fish Called Wanda.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Midnight Run.* #5—*Young Guns.* #6—*Betrayed.* #7—*Stealing Home; Brave Star.* #8—*Eight Men Out.* #9—*Hero and the Terror.* #10—*Die Hard.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Stealing Home.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Clean and Sober.* #2—*Die Hard.* #3—Through 9/8: *Hero and the Terror.* Beg. 9/9: *Moon Over Parador.* #4—*Big.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 9/8: *Stealing Home.* Beg. 9/9: *Die Hard.* #2—*Married to the Mob.* #3—*Big.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—Through 9/8: *Tucker: The Man and His Dream; Bambi.* Beg. 9/9: *Moon Over Parador.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Who Framed Roger Rabbit.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Stealing Home.* #2—*Mac and Me; Who Framed Roger Rabbit.* #3—*Brave Star; Betrayed.* #4—*Die Hard.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Tucker: The Man and His Dream.* #2—*Young Guns.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Hot To Trot.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Who Framed Roger Rabbit.*

718. RYE—RYE RIDGE—(939-8177). #1—Through 9/8: *Tucker: The Man and His Dream.* Beg. 9/9: *Eight Men Out.* #2—*A Fish Called Wanda.*

719. SCARSDALE—FINE ARTS—(723-6699). *Boyfriends and Girlfriends.*

720. SCARSDALE—PLAZA—(725-0078). *Big.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Eight Men Out.* #2—*Hot To Trot; Midnight Run.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Cocktail; Bambi.* #2—*Betrayed.* #3—*Young Guns.* #4—*A Fish Called Wanda.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Die Hard.* #2—*Clean and Sober.* #3—*Coming to America.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—Through 9/8: *Who Framed Roger Rabbit.* Beg. 9/9: *Moon Over Parador.* #6—*Midnight Run.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Hot to Trot.* #2—*Freeway.* #3—*A Nightmare on Elm Street 4: The Dream Master; Big.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Big.* #2—*Stealing Home.* #3—*Married to the Mob.* #4—*Die Hard.* #5—Through 9/8: *Hero and the Terror.* Beg. 9/9: *Moon Over Parador.* #6—*Midnight Run.* #7—*A Fish Called Wanda.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 9/8: *Coming to America.* Beg. 9/9: *Big.* #2—Through 9/8: *Who Framed Roger Rabbit.* Beg. 9/9: *Die Hard.*

Rockland County

752. NANUET—MALL—(623-6336). *A Handful of Dust.*

753. NANUET—MOVIES—(623-0211). #1—*Eight Men Out.* #2—*Married to the Mob.* #3—*Cocktail; Bull Durham.* #4—*A Fish Called Wanda.* #5—*Hot To Trot.*

755. NEW CITY—TOWN—(634-5100). #1—*Betrayed.* #2—*Midnight Run.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—Through 9/8: *Stealing Home.* Beg. 9/9: *Married to the Mob.*

757. NYACK—CINEMA EAST—(358-6631). *Eight Men Out.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). *Die Hard.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Who Framed Roger Rabbit.* #2—*Married to the Mob.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Hero and the Terror; Stealing Home.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Hot to Trot; Bambi.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Cocktail.* #2—*A Fish Called Wanda.*

763. STONY POINT—9 W—(942-0303). *Young Guns.*

764. SUFFERN—LAFAYETTE—(357-6030). *Big.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—Program Unavailable. #2—Program Unavailable.

801. DANBURY—CINE—(743-2200). #1—*Eight Men Out.* #2—*Betrayed.* #3—*A Fish Called Wanda.*

802. DANBURY—CINEMA—(748-2923). #1—*Who Framed Roger Rabbit.* #2—*Stealing Home.*

803. DANBURY—PALACE—(748-7496). #1—*Die Hard.* #2—*Tucker: The Man and His Dream.* #3—*A Nightmare on Elm Street 4: The Dream Master; Hot To Trot.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—Program Unavailable. #2—Program Unavailable.

806. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

807. GREENWICH—CINEMA—(869-6030). #1—*Midnight Run.* #2—*Bull Durham.*

808. GREENWICH—PLAZA—(869-4030). #1—*A Fish Called Wanda; Eight Men Out.* #2—*Clean and Sober; Who Framed Roger Rabbit.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Big.* #2—*Stealing Home.*

810. NORWALK—CINEMA—(838-4504). #1—Program Unavailable. #2—*Midnight Run.*

811. NORWALK—NORWALK—(866-9202). Program Unavailable.

812. RIDGEFIELD—CINEMA—(438-3338). *Big.*

813. SOUTH NORWALK—SONO—(866-9202). 9/7–8: *Children of Paradise.* 9/9–12: *A Taxing Woman.*

814. SPRINGDALE—STATE—(325-0250). *Bull Durham; Cocktail.*

815. STAMFORD—AVON—(324-9205). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Young Guns.*

816. STAMFORD—CINEMA—(324-3100). #1—*Stealing Home.* #2—*Betrayed.* #3—*Die Hard.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Tucker: The Man and His Dream.* #2—*Big.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Hero and the Terror.* #2—*Hot to Trot.* #3—*Die Hard.* #4—*Young Guns.* #5—*Who Framed Roger Rabbit.* #6—*A Nightmare on Elm Street 4: The Dream Master.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Cocktail.* #2—*Tucker: The Man and His Dream.* #3—*Big; Stealing Home.*

820. WESTPORT—FINE ARTS—(227-3324). #1—Program Unavailable. #2—Program Unavailable. #3—(227-9619). Program Unavailable. #4—(226-6666). Program Unavailable.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Hot to Trot.* #3—*Married to the Mob; Who Framed Roger Rabbit.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Stealing Home; Bambi.* #2—*Die Hard.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Coming to America.* #2—*Hero and the Terror.* #3—*A Fish Called Wanda.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Die Hard.* #6—*Who Framed Roger Rabbit.* #7—*Hot To Trot.* #8—*Cocktail.* #9—*Midnight Run; Mac and Me.*

903. JERSEY CITY—STATE—(653-5200). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Freeway.* #3—*Hot to Trot; Hero and the Terror.* #4—*Coming to America.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Midnight Run; Bambi.* #2—*Hero and the Terror; Hot To Trot.* #3—*A Fish Called Wanda.* #4—*Betrayed.* #5—*Cocktail.* #6—*Stealing Home.* #7—*Young Guns.* #8—*Eight Men Out.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Married to the Mob.* #4—*Who Framed Roger Rabbit.* #5—*Die Hard.* #6—*Tucker: The Man and His Dream.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Coming to America; The Presidio.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Die Hard.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Married to the Mob.*

913. IRVINGTON—CASTLE—(372-9324) #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

914. LIVINGSTON—COLONY—(992-0800). *A Fish Called Wanda.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *A World Apart.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Midnight Run.* #2—*Married to the Mob.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Midnight Run.* #2—*Who Framed Roger Rabbit.* #3—*A Fish Called Wanda.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Freeway.* #2—*Hot to Trot.* #3—*Betrayed; Bambi.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Married to the Mob.* #2—*A Fish Called Wanda; Betrayed.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Eight Men Out.* #2—*Die Hard.* #3—Through 9/8: *Stealing Home.* Beg. 9/9: *Pascali's Island.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Clean and Sober.* #2—*Big.* #3—*Coming to America.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Bambi; Cocktail.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Midnight Run.* #2—*A Fish Called Wanda.*

932. ELIZABETH—ELMORA—(352-3483). *Tucker: The Man and His Dream.*

933. LINDEN—QUAD—(925-9787). #1—*Die Hard; The New Adventures of Pippi Longstocking.* #2—*Betrayed.* #3—*A Nightmare on Elm Street 4: The Dream Master; Brave Star.* #4—*Coming to America; Mac and Me.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Eight Men Out.*

936. UNION—UNION—(686-4373). #1—*Who Framed Roger Rabbit.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Big.* #2—*Stealing Home.* #3—*Who Framed Roger Rabbit.*

938. WESTFIELD—TWIN—(654-4720). #1—*Married to the Mob.* #2—*Betrayed.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Die Hard.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

951. CLOSTER—CLOSTER—(768-8800). *Married to the Mob.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Married to the Mob.* #2—*Betrayed.* #3—*A Fish Called Wanda.* #4—*Eight Men Out.*

953. EMERSON—TOWN—(261-1000). #1—*Tucker: The Man and His Dream.* #2—*Betrayed.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Die Hard.* #2—Program Unavailable.

955. FAIRVIEW—TWIN—(941-2424). #1—Program Unavailable. #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—Through 9/8: *Stealing Home.* Beg. 9/9: *Moon Over Parador.* #2—*Clean and Sober.*

958. OAKLAND—TWIN—(337-4478). #1—*Clean and Sober.* #2—*Stealing Home; Bambi.*

959. PARAMUS—CINEMA 35—(845-5070). *A Nightmare on Elm Street 4: The Dream Master.*

961. PARAMUS—BERGEN MALL—(845-4449). *Hot To Trot; Hero and the Terror.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Die Hard.* #2—*Stealing Home.* #3—*A Fish Called Wanda.* #4—*Married to the Mob.* #5—*Who Framed Roger Rabbit.* #6—*Coming to America.* #7—*Young Guns.* #8—*Cocktail.* #9—*Midnight Run.* #10—*Eight Men Out.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Tucker: The Man and His Dream.* #2—*Big.* #3—*The Last Temptation of Christ.*

964. RAMSEY—CINEMA—(825-2090). *A Fish Called Wanda.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Die Hard.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Tucker: The Man and His Dream.* #2—*Eight Men Out.* #3—*Die Hard.* #4—*Hot To Trot; Cocktail.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Big; Hot To Trot.* #2—*Who Framed Roger Rabbit.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Betrayed.* #2—*Hero and the Terror; Brave Star.* #3—*Clean and Sober; Big.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Betrayed.* #2—*A Fish Called Wanda.* #3—*Tucker: The Man and His Dream.* #4—*Midnight Run; Stealing Home.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Married to the Mob.* #2—*A Fish Called Wanda; Bambi.* #3—*Midnight Run; The New Adventures of Pippi Longstocking.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Big.* #2—*Stealing Home.* #3—*Hot To Trot.* #4—*Who Framed Roger Rabbit.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALICE—(1 hr. 24 min.; 1988) A combination of live action and animation in a retelling of Lewis Carroll's *Alice in Wonderland.* With Kristyna Kohoutova. Animated by Bedrich Glaser. Dir. Jan Svankmajer. **11**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien, is a mama's boy who bristles when a new boy with intelligence equal to his own, Bonnet, enters his class. Bonnet is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts are an open threat to expose him. The movie is quiet, rather somber, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **43**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties. The women are infuriatingly serene; we see them as unaware of how self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and subversively funny—a witty fable about the power of art and the power of philistine innocence. (3/7/88) G. **82, 601**

BANDITS—(1 hr. 38 min.; 1988) In French, Eng. subtitles. When his wife is killed in a clumsy robbery, a bandit of the Paris underworld hides his daughter in a remote Swiss boarding school and embarks on an odyssey of revenge. With Jean Yanne, Marie-Sophie L., and Patrick Bruel. Screenplay by Claude LeLouch and Pierre Uytterhoeven. Dir. LeLouch. **50**

THE BEER DRINKER'S GUIDE TO FITNESS AND FILMMAKING—(1 hr. 40 min.; 1988) A whimsical look at the independent filmmaking attempts of a New York man, and the affects of his desired career upon his family. Written and directed by Fred G. Sullivan. PG. **4**

BETRAYED—(1 hr. 57 min.; 1988) In the Illinois grain fields, seemingly nice people, concerned with family, work, and church, meet in the middle of the night to shoot down blacks and plot the perfect "Aryan" state. Based on an actual group—The Order—Costa-Gavras's movie about a native Fascist group has a serious subject, but it also has an utterly synthetic thriller plot. Dear God, save us from the movies. Debra Winger is the undercover FBI agent who poses as a farm worker so she can get close to farmer Tom Berenger, whom the FBI suspects of being an assassin. She falls in love with this gentle family man, and when she discovers he really is a monster, she is torn between her love and her duty. Most of the movie is flatly unbelievable, and Costa-Gavras, trying for gravity, works in a slow, methodical style, with many shots of beautiful fields, as if the American rottenness rose up right out of the heartland. Tom Berenger is excellent. With John Mahoney and Jeffrey DeMunn as zealots. (9/5/88) R. **7, 34, 60, 66, 85, 101, 112, 206, 210, 215, 217, 219, 220, 302, 307, 313, 316, 317, 401, 504, 506, 509, 512, 523, 524, 530, 603, 606, 608, 610, 612, 613, 621, 625, 631, 635, 638, 700, 703, 706, 714, 722, 755, 801, 816, 904, 918, 919, 933, 938, 952, 953, 969, 970**

★ **BIG**—(1 hr. 44 min.; 1988) A 12-year-old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a hard-driving company player, sets her cap for him because he's a man on the way up. They have a memorable date in which he induces her to jump up and down on his trampoline, and Perkins tries to act cool, as if trampoline-jumping were the latest style in sophisticated seduction techniques. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. (6/13/88) PG. **10, 37, 48, 101, 102, 103, 210, 220, 221, 306, 310, 312, 314, 315, 322, 406, 504, 511, 513, 514, 530, 606, 610, 616, 621, 625, 634, 705, 708, 709, 720, 724, 724, 725, 764, 809, 812, 817, 921, 937, 963, 969, 972**

★ **BOYFRIENDS AND GIRLFRIENDS**—(1 hr. 42 min.; 1988) In French, Eng. subtitles. Eric Rohmer's made still another lovely comedy about his obsession—the instant of meeting between men and women, the drama of attraction and repulsion, the play of affinity and distaste. There are two women, the slender, swarthily beautiful Léa (Sophie Renoir) and the proud, lonely Blanche (Emmanuelle Chaulet). Each becomes attracted to a man the other fancies, and Rohmer asks the question: Can one poach on a friend's territory in the name of love? Much talk and analysis, all of it interesting and some of it passionate. With François-Eric Gendron as Alexandre, a good-looking but shallow flirt, and Eric Viellard as Fabien, a boy with the makings of an ideal husband. (7/25/88) PG. **81, 534, 719**

BRAVE STAR—(1 hr. 36 min.; 1988) Based on the popular animated television series, Brave Star must maintain law and order in New Texas when an evil magician attempts to take over. Screenplay by Bob Forward and Steve Hayes. Dir. Tom Tataranowicz. PG. **33, 100, 111, 112, 204, 207, 219, 300, 304, 306, 312, 313, 508, 517, 530, 600, 606, 608, 610, 621, 625, 634, 705, 706, 714, 933, 969**

★ **BULL DURHAM**—(1 hr. 55 min.; 1988) An exuberant tall-tale of a movie, about sex and baseball, written and directed by Ron Shelton. Susan Sarandon plays the loquacious, poetry-quoting Annie, who each year selects a young man from the Durham Bulls—a minor league team—as her lover of the season. Annie then teaches the young man—this year it's "Nuke" LaLoosh, a gangly young pitcher (Tim Robbins)—about love and baseball, both of which she understands with an authentic insider's knowledge. Crash Davis (Kevin Costner), a longtime minor-league catcher, also takes Nuke in hand, and between the two of them they turn him into a man. Eventually Crash drifts toward Annie. The movie has the rhapsodic quality of a story recounted during a rain delay; it offers a nostalgic poetry of the game that is lovely and pure. (6/20/88) R. **4, 60, 206, 313, 322, 501, 507, 601, 620, 623, 753, 807, 814**

CLEAN AND SOBER—(2 hr. 5 min.; 1988) Michael Keaton gives a definitive performance as a cokehead whose high has calcified into arrogance. The movie is TV-drama stuff about overcoming weakness—it's unexciting and visually dead—but Keaton, as the selfish, cocky hipster (a Philadelphia real-estate salesman), never loses his edge. Because he doesn't go weepy, yearning for redemption, you can watch his story without being humiliated by the squareness of it. With Morgan Freeman (wasted) as a counselor in the detox center and Kathy Baker, whose face is worn by experience, as the masochistic girl Keaton meets there. Written (without sermons) by Tod Carroll. Directed by Glenn Gordon Caron. (8/22/88) R. **7, 30, 61, 87, 312, 320, 524, 708, 723, 808, 921, 956, 958, 969**

COCKTAIL—(1 hr. 30 min.; 1988) The richest, ripest piece of cheese to come out of Hollywood since the John Travolta laugher, *Perfect.* Tom Cruise plays an ambitious but undefined young man from Queens who falls under the tutelage of cynical Bryan Brown—a "star" bartender at an East Side watering hole—and learns to flip ice cubes into a glass held behind his back and stand on the bar and recite poetry. When Brown takes a girl away from him, Cruise, disillusioned, heads for Jamaica, where he pours drinks under a thatched roof and falls for Elisabeth Shue. He betrays Elisabeth, however, and heads back to New York with a slinky fashion honchess, Lisa Banes. Will Cruise recover his self-esteem and go back to independent, loving Elisabeth Shue? And if he does, will she marry a mere corkscrew-twirler? What we have here, in other words, is a serious examination of the spiritual crisis of a young bartender—the kind of slick, corrupt package that inveighs against "selling out." Don't go if you are thirsty. Written by Heywood Gould, adapting his novel. Directed by the Australian Roger Donaldson, who used to work for a living. (8/8/88) R. **36, 51, 112, 214, 218, 312, 504, 512, 527, 530, 606, 608, 611, 636, 722, 753, 762, 814, 819, 902, 904, 930, 962, 967**

COMING TO AMERICA—(1 hr. 55 min.; 1988) John Landis is the untalented director of this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. The plotting is more like that of a sitcom than a glamorous old Hollywood movie, and after the prince meets his girl (Shari Headley), we don't get any of the giddy pleasures of royal romance. Murphy's pose of princely dignity doesn't give him much room to function as a comic, though he gets to play (in disguise) some of the minor characters. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. Written by David Sheffield and Barry W. Blaustein. (7/25/88) R. **3, 33, 67, 90, 91, 101, 101, 104, 107, 108, 112, 211. 215, 216, 302, 305, 314, 505, 511, 517, 520, 521, 530, 611, 636, 723, 725, 902, 903, 905, 906, 911, 913, 921, 933, 962**

CROSSING DELANCEY—(1 hr. 36 min.; 1988) A comedy about a single Jewish woman living in New York whose matchmaking grandmother fixes her up with a Lower East Side pickle-maker. With Amy Irving and Peter Riegert. Screenplay by Susan Sandler. Dir. Joan Micklin Silver. PG. **5, 49, 85**

THE DECEIVERS—(1 hr. 52 min.; 1988) A young British officer stationed in 19th-century India investigates the existence of a mystical sect of criminals who strangle wealthy travelers. With Pierce Brosnan, Shashi Kapoor, and Helena Michell. Screenplay by Michael Hirst. Dir. Nicholas Meyer. PG-13. **11, 44, 210**

DIE HARD—(2 hr. 7 min.; 1988) Trash, but extremely exciting—perhaps the most entertaining action film since *The Terminator.* A group of swank thieves—mostly German, and led by a suave ex-terrorist (Alan Rickman)—invades a Los Angeles office tower (the home of a Japanese conglomerate) during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains $650-million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans, picking them off in twos and threes. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund,* who hates everything Willis stands for. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the building. Bloody but great fun. With Alexander Godunov and, as the office sleaze, Hart Bochner. Written by Jeb Stuart and Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. **7, 22, 33, 53, 66, 89, 90, 100, 106, 111, 112, 200, 209, 211, 213, 218, 219, 222, 300, 304, 306, 309, 314, 316, 318, 406, 503, 504, 505, 514, 517, 527, 530, 532, 600, 606, 608,.610, 615, 621, 625, 631, 639, 705, 706, 708, 709, 714, 723, 724, 725, 758, 803, 806, 816, 818, 901, 902, 905, 910, 920, 933, 950, 954, 962, 966, 967**

EIGHT MEN OUT—(1 hr. 44 min.; 1988) The story of the scandalous 1919 Chicago White Sox baseball team that conspired with notorious gamblers to throw the World Series. With John Cusack, Christopher Lloyd, and Charlie Sheen. Written and directed by John Sayles. PG. **26, 40, 64, 80, 112, 200, 214, 219, 301, 310, 322, 406, 505, 512, 524, 526, 533, 533, 603, 606, 608, 625, 634, 702, 706, 718, 721, 753, 757, 801, 808, 904, 920, 935, 952, 962, 967**

★ **A FISH CALLED WANDA**—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London, some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy-type schmuck who imagines himself a superman and intellectual). The director, Charles Crichton, now 78, once made a British comedy classic—*The Lavender Hill Mob* (1951)—in comparison to which *Wanda* is ruffian slapstick. But Crichton, working with John Cleese's script, frees the actors to have a good time. Cleese, as a henpecked husband, gives a straighter, more romantic and sexual performance than he did in a similar role in the TV series *Fawlty Towers.* Curtis and Kline caper amusingly, but the British are generally more skilled—especially Maria Aitken, as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. (7/18/88) **24, 62, 85, 112, 200, 206, 213, 301, 307, 311, 401, 406, 505, 509, 512, 517, 519, 523, 530, 606, 608, 612, 613, 618, 621, 625, 631, 634, 635, 700, 706, 718, 722, 724, 753, 762, 801, 808, 902, 904, 914, 917, 919, 931, 952, 962, 964, 970, 971**

FREEWAY—(1 hr. 38 min.; 1988) A gun-toting terrorist stalks the highway. With Darlanne Fluegel, James Russo, and Richard Belzer. Screenplay by Darrell Fetty and Francis Delia. Dir. Delia. R. **35, 90, 108, 112, 210, 216, 220, 222, 313, 530, 625, 724, 903, 918**

A HANDFUL OF DUST—(1 hr. 57 min.; 1988) Lavish but muffled adaptation of Evelyn Waugh's masterly 1934 novel. Charles Sturridge, the director (earlier he did *Brideshead Revisited* for television), doesn't seem to have realized that Waugh was a satirist. He treats this savage story of the disintegration of an upper-class marriage very blandly. James Wilby, as Tony Last, Waugh's noble but dim country-gentleman hero, has a lost look in his eyes that can be touching, but Wilby makes too great a demand on our tolerance. Kristin Scott Thomas as his straying wife, Brenda, has an enchanting smile but she is too gentle. Sturridge has retreated into false respect for nastily conceived characters—he turns Evelyn Waugh into a humanist. The result is that certain bizarre happenings and remarks in the movie seem at odds with the somberly luxurious tone. Waugh's vicious wit winds up wrecking the complacent surface. With Rupert Graves as Brenda's insipid society lover, Anjelica Huston as a blunt American aviatrix, and Alec Guinness as the sinister madman who forces Tony to read Dickens to him deep in the Brazilian jungle. (7/18/88) PG. **11, 45, 630, 752**

HERO AND THE TERROR—(1 hr. 36 min.; 1988) A detective, haunted by nightmares of his successful capture of a psychopathic killer, must face these demons when the killer escapes from prison. With Chuck Norris and Brynn Thayers. Screenplay by Dennis Shryack and Michael Blodgett. Dir. Willaim Tannen. R. **33, 42, 90, 92, 100, 103, 106, 111, 112, 204, 207, 208, 209, 210, 218, 219, 220, 222, 300, 303, 304, 306, 312, 406, 503, 508, 510, 517, 530, 532, 604, 606, 608, 610, 625, 706, 724, 760, 818, 902, 903, 904, 961, 969**

HOT TO TROT—(1 hr. 23 min.; 1988) The talking horse is back; this time, his name is Don and he advises his stockbroker friend in everything from love to current market conditions. With Bob Goldthwait, Dabney Coleman, and the voice of John Candy. Screenplay by Stephen Neigher, Hugo Gilbert, and Charlie Peters. Dir. Michael Dinner. PG. **33, 87, 106, 112, 204, 207, 214, 300, 313, 406, 517, 520, 523, 524, 527, 530, 606, 608, 610, 621, 625, 634, 636, 715, 721, 724, 753, 761, 803, 818, 900, 902, 903, 904, 918, 961, 967, 968, 972**

★ **THE LAST TEMPTATION OF CHRIST**—(2 hr. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must *will* his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. Scorsese has made ancient Galilee a flux of many cultures and peoples, many confused tribes, stranded and awaiting the Word. African, Arabic, and Hebrew rhythms all show up in Peter Gabriel's vibrant score. The movie is fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey, wearing thick, dark tresses and tattoos as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. **41, 533, 533, 606, 619, 963**

THE MAN WHO MISTOOK HIS WIFE FOR A HAT—(1 hr. 15 min.; 1987) Based on Oliver Sacks's best-selling book, this is the tale of Dr. P., a talented singer who contracts a bizarre neurological ailment that leaves him unable to distinguish objects or people. With Oliver Sacks and John Tighe. Directed by Christopher Rawlence. **1**

★ **MARRIED TO THE MOB**—(1 hr. 43 min.; 1988) Wrapped tightly in awful clothes, and topped with a mound of frizzed Roman curls, Michelle Pfeiffer is Mafia wife Angela De Marco in this altogether pleasant Jonathan Demme comedy. In her Mineola (Babylon?) palace, Angela lives surrounded by hot furniture—a riot of marbleized, hijacked kitsch. Tired of blood money, Angela wants out. When her slick Mafia-hitman husband (Alec Baldwin) is "iced"—murdered—by Mafia boss Tony "The Tiger" Russo (Dean Stockwell), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic charge. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. With Mercedes Ruehl as Tony's wife, Connie, who, weighed down with heavy hair and enough jewelry to padlock a fullback, is a suburban Medea on the warpath—a true blood wife. (8/15/88) R. **24, 36, 62, 85, 106 112, 200, 203, 214, 217, 219, 220, 221, 300, 304, 305, 313, 317, 402, 406, 505, 509, 512, 514, 517, 526, 530, 606, 608, 610, 612, 616, 625, 627, 633, 636, 638, 702, 703, 706, 709, 724, 753, 756, 759, 900, 905, 912, 916, 919, 938, 951, 952, 962, 971**

MIDNIGHT RUN—(2 hr. 8 min.; 1988) Martin Brest, the director of *Beverly Hills Cop,* has a talent for affectionate relations among men (women seem hardly to exist for him). Here he works out a delicate cross pattern of aggression and kindness between Charles Grodin, a Mafia accountant who has ripped off $15 million from the mob and then jumped bail, and Robert De Niro, a tough, sour ex-cop who has become a bounty hunter and who wants to turn Grodin in and collect a large reward. Grodin's accountant, a bourgeois fusspot, envelops the hard-nosed De Niro in goodness and concern; he seduces him with kindness. The two men, different as they are, both turn out to be honorable (hardly a surprise). A road movie and a bumbling comedy of violence, *Midnight Run* goes on much too long for what it has to say. George Gallo's script, however, is profane and entertainingly loquacious. (8/1/88) **10, 20, 31, 52, 89, 102, 106, 112, 207, 210, 213, 218, 219, 302, 304, 308, 314, 318, 400, 504, 506, 509, 512, 519, 523, 524, 530, 532, 601, 606, 608, 611, 612, 616, 621, 625, 634, 637, 700, 706, 721, 723, 724, 755, 807, 810, 902, 904, 916, 917, 931, 962, 970, 971**

MOON OVER PARADOR—(1 hr. 44 min.; 1988) While on location in the South American country of Parador, an American actor is kidnapped and forced to pose as the country's dictator. With Richard Dreyfuss, Sonia Braga, and Raul Julia. Screenplay by Leon Capetanos and Paul Mazursky. Dir. Mazursky. **10, 22, 61, 87, 106, 200, 203, 218, 219, 220, 300, 303, 304, 306, 312, 316, 317, 406, 503, 506, 509, 517, 601, 610, 625, 634, 708, 709, 723, 724, 956**

MR. NORTH—(1 hr. 32 min.; 1988) The comical story of a whimsical but down-on-his-luck young man who runs afoul of the rich residents of a wealthy New England town. With Anthony Edwards, Robert Mitchum, and Harry Dean Stanton. Dir. Danny Huston. PG. **63**

MURDER ONE—(1 hr. 30 min.; 1988) The story of the Isaacs brothers' two-week murder rampage through the South in 1973. With Henry Thomas, James Wilder, and Stephen Shellen. Screenplay by Tex Fuller. Dir. Graeme Campbell. R. **36, 90, 210, 220**

A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER—(1 hr. 33 min.; 1988) The return of Freddy, the razor-gloved madman. With Robert Englund. Written by William Kotzwinkle. Dir. Renny Harlin. R. **3, 20, 32, 67, 85, 90, 91, 92, 100, 103, 104, 107, 108, 112, 204, 207, 208, 210, 211, 214, 216, 216, 217, 220, 222, 300, 305, 306, 314, 315, 400, 404, 505, 508, 509, 510, 511, 523, 530, 530, 531, 532, 600, 604, 606, 608, 610, 625, 705, 706, 709, 711, 715, 723, 724, 756, 803, 815, 818, 900, 902, 903, 905, 911, 913, 933, 936, 950, 959**

PASCALI'S ISLAND—(1 hr. 41 min.; 1988) High-toned, philosophically morose version of the kind of "international intrigue" movie that Warner Bros. made much more entertainingly 45 years ago on the wildly inauthentic backlots of Burbank. Ben Kingsley is the perfect gentleman, Pascali, a seedy Turk who lives on a Greek island in 1908 and sends back reports to the sultan in Istanbul regarding the activities of the sultan's subjects. Though he is regularly paid, Pascali has received no acknowledgment of his work in twenty years. For all he knows, the reports are unread. He falls in with two ambiguous Europeans—a wandering Englishman (Charles Dance) who calls himself an archaeologist and who may or may not be a swindler redeemed by his love of art, and a beautiful painter (Helen Mirren) who may or may not believe in Greek independence. After many cryptic and punctilious scenes, much sun-setting-on-the-empire wistfulness, the movie comes to a suitably absurd conclusion. Kingsley is fine, but Pascali is too abstract a figure of futility to mean much. From a novel by Barry Unsworth. Directed by James Dearden. Shot on the islands of Rhodes and Simi. PG-13. (8/15/88) **45, 55, 302, 310, 514, 527, 702, 920**

ROCKET GIBRALTAR—(1 hr. 40 min.; 1988) When Levi Rockwell, a retired poet, professor, comic, and blacklisted writer, turns 77, his family decides to throw him a surprise party, but the biggest surprises are the family secrets revealed at the party. With Burt Lancaster, Suzy Amis, and Patricia Clarkson. Screenplay by Amos Poe. Dir. Daniel Petrie. PG. **83**

RUNNING ON EMPTY—(1 hr. 56 min.; 1988) A family drama about sixties radicals who have been on the run from the FBI for 15 years. With Christine Lahti, River Phoenix, and Judd Hirsch. Screenplay by Naomi Foner. Dir. Sidney Lumet. R. **7, 31, 53, 89, 527**

STEALING HOME—(1 hr. 55 min.; 1988) An irresponsible ex-ballplayer reminisces about his teenage friends when he is asked to dispose of his best friend's ashes. With Mark Harmon and Jodie Foster. Written and directed by Steven Kampmann and Will Aldis. PG-13. **5, 31, 52, 65, 87, 101, 106, 112, 200, 213, 219, 220, 300, 304, 309, 313, 316, 406, 503, 505, 506, 516, 517, 520, 524, 528, 530, 600, 606, 608, 610, 612, 616, 618, 621, 625, 627, 702, 705, 706, 707, 709, 714, 724, 756, 760, 802, 809, 816, 819, 901, 904, 920, 937, 956, 958, 962, 970, 972**

A SUMMER STORY—(1 hr. 35 min.; 1988) In the rural Devon countryside in the days before World War I, an aristocratic young man experiences the joy and pain of first love. With Imogen Stubbs, James Wilby, and Susannah York. Screenplay by Penelope Mortimer. Dir. Piers Haggard. PG-13. **43**

★ **THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange, beautiful, and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in 1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a matchless demonstration of the way "facts" can be distorted to create a pseudo-reality. Morris includes interviews with the doleful, pedantically precise Adams; with David Harris, the smiling, honey-voiced young man who probably committed the crime; with Dallas homicide detectives, witnesses, and a variety of defense lawyers. As each person talks, Morris re-creates the crime with anonymous actors; each re-creation is governed by the speaker's point of view. He immerses us in the physical objects of the case, but in the end the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) **81, 515**

TRACK 29—(1 hr. 36 min.; 1988) The love story of two young people who work with a miniature-railroad fanatic. With Gary Oldman, Christopher Lloyd, and Theresa Russell. Screenplay by Dennis Potter. Dir. Nicolas Roeg. R. **11, 51**

★ **TUCKER: THE MAN AND HIS DREAM**—(1 hr. 45 min.; 1988) As fast, sleek, and streamlined as the amazing car—the Tucker Torpedo—that Preston Tucker made in 1948. Francis Ford Coppola celebrates the happy surface of an American dreamer—a wildly enthusiastic showman who *saw* the car of the future and then built it with a few friends in his own barn. According to Coppola, Tucker was brought down by the automobile giants and their government allies, but he never admitted defeat; in Coppola's eyes, his defeat is really a spiritual victory. As played by Jeff Bridges, Tucker is a large, bluff, impersonal man. Tucker has no depths; he's pure buoyant energy, a hero right off a *Life*-magazine cover who turns out to be just as wonderful as his reassuring smile. The movie is a triumph of forties industrial design. With Joan Allen as Tucker's wife; Frederic Forrest and Mako as mechanics in his family of workers; Martin Landau (fine) as the shady Jewish financier who fronts for Tucker on Wall Street. Screenplay by Arnold Schulman and David Seidler. Cinematography by Vittorio Storaro. A number of gleaming, low-backed Tuckers (51 were made) appear in the film. (8/22/88) PG. **24, 37, 55, 85, 203, 219, 302, 308, 314, 317, 509, 510, 512, 516, 518, 530, 601, 608, 615, 617, 618, 621, 634, 635, 709, 715, 718, 803, 817, 819, 905, 932, 953, 963, 967, 970**

THE WASH—(1 hr. 34 min.; 1988) After 40 years of marriage to a stubborn, unaffectionate husband, a 60-year-old woman struggles to find the courage to begin a new life. With Mako and Nobu McCarthy. Written by Philip Kan Gotanda. Dir. Michael Toshiyuki Uno. **11**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they step off the set and go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in paranoid, mock-*film noir* style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power, and much of the detail is startling. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd as the black-cloaked Judge Doom. Animation team headed by Richard Williams. (7/11/88) PG. **21, 36, 53, 88, 101, 108, 112, 200, 206, 207, 211, 214, 222, 300, 304, 309, 314, 318, 400, 406, 501, 502, 505, 513, 515, 517, 521, 523, 524, 533, 606, 608, 611, 625, 628, 636, 711, 714, 716, 723, 725, 759, 802, 808, 818, 900, 902, 905, 917, 936, 937, 962, 968, 972**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man. Yet the angels cannot enter history; they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulness), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) **82**

THE WIZARD OF LONELINESS—(1 hr. 50 min.; 1988) When his father joins the Army during World War II, a young boy must leave his California home and go to live with his grandparents in Vermont, a move that forces him to grow up before his time. With Lukas Haas, John Randolph, and Lea Thompson. Written and directed by Jenny Bowen. PG-13. **46**

★ **A WORLD APART**—(1 hr. 52 min.; 1988) Barbara Hershey is outstanding in this somber tale of the martyrdom of a white anti-apartheid activist, as observed through the eyes of her neglected young daughter (Jodhi May). Hershey captures the rigidity that comes with great moral fervor, and the movie is fine-grained and intelligent. Written by Shawn Slovo, who used herself and her mother as models for the characters. Directed by Chris Menges. (6/20/88) **11, 516, 915**

THE YEAR MY VOICE BROKE—(1 hr. 43 min.; 1988) This coming-of-age tale that takes place in the Australian outback involves a young girl with a mysterious background and her childhood friend who loves her from afar. With Noah Taylor, Loene Carmen, and Ben Mendelsohn. Written and directed by John Duigan. PG-13. **6**

YOUNG GUNS—(1 hr. 50 min.; 1988) Six young outlaws, led by Billy the Kid, are hired by an English merchant to guard his ranch against the local mob. With Emilio Estevez, Kiefer Sutherland, and Lou Diamond Phillips. Screenplay by John Fusco. Dir. Christopher Cain. R. **20, 33, 54, 112, 200, 219, 304, 312, 404, 406, 503, 514, 517, 533, 606, 608, 610, 625, 706, 715, 722, 763, 815, 818, 904, 962**

REVIVALS

BAMBI—(1 hr. 9 min.; 1942) The delightful story of Disney's most famous deer, based on Felix Salten's story. Story adaptation by Larry Morey. Supervising director David D. Hand. G. **504, 523, 531, 608, 611, 722, 901, 904, 918, 930, 958, 971**

BRINGING UP BABY—(1 hr. 42 min.; 1938) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . see for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **47**

CASABLANCA—(1 hr. 42 min.; 1942) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's*, but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Warner Bros. regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? **9**

COME AND SEE—(2 hr. 22 min.; 1985) In Russian, Eng. subtitles. A 14-year-old farm boy is wrested from his parents by Russian partisans during the German invasion and suffers the terrors and dislocations of war. In the village of Perekhody, as the boy watches, the Wehrmacht and the S.S. herd hundreds of people into a large barn and burn them to death. The director, Elem Klimov, is a liberal who has had troubles with the Soviet authorities in the past, but this film, a fantasia of Fascist atrocities, couldn't be more acceptable in its subject matter. Were the Soviets so scarred by the war that after 40 years they still feel as if the conflict had ended yesterday? Or is righteous propaganda—in Klimov's words, "the wrath which is just and humane"—the natural mode of Soviet art, forever and ever? **2**

HOLIDAY—(1 hr. 33 min.; 1938) The delightful screen adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. **47**

THE MALTESE FALCON (1941)—(1 hr. 40 min.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre, and Sydney Greenstreet are all glorious. **9**

THE MAN WHO KNEW TOO MUCH (1956)—(2 hr.) Slower and heavier than Hitchcock's first (1934) version, but the expansiveness and weight pay off. The elaborate early scenes, which establish the discomfort of James Stewart and Doris Day as tourists in Marrakech, set us up for the disasters and disorienting confusions that follow. And the neurotic conflicts in their marriage make the family's crisis that much more wrenching. One of Hitchcock's most deeply felt thrillers. **23**

MY LIFE TO LIVE—(1 hr. 20 min.; 1962) In French, Eng. subtitles. Jean-Luc Godard's film about a young woman who slips into prostitution is a kind of philosophical comedy—infuriating, but continuously provoking and interesting. Anna Karina stars. **2**

THREE BROTHERS—(1 hr. 53 min.; 1981) In Italian, Eng. subtitles. Francesco Rosi's masterpiece, a heart-wrenching, extremely beautiful meditation on the future of Italy. In a small village, an old man (Charles Vanel) suffers the loss of his wife. He summons his three sons—a Roman magistrate (Philippe Noiret), a factory worker (Michele Placido), and a saintly teacher (Vittorio Mezzogiorno)—and the three, reunited in their boyhood home, debate and dream their way through the night. **9**

WOMEN IN LOVE—(2 hr. 12 min.; 1969) Ken Russell's version of D. H. Lawrence's greatest novel is superheated and a little absurd, but it's a relatively sane piece of work compared with what Russell's done since. It will drive you back to Lawrence to find out what all the anger and craziness are about. With Alan Bates, Oliver Reed, and Glenda Jackson. **2**

THEATER LISTINGS

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BROADWAY

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphynx who mysteriously makes rotundity dainty and sizzles vocally and visually in the tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre DeShields, Armelia McQueen, Ken Page, and Charlaine Woodard. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 3; $30 to $45. **Ambassador Theater**, 219 West 49th Street (239-6200). 2 hrs. All major credit cards.

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $40 to $45. **Vivian Beaumont Theater** at Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Joan Rivers, Dick Latessa, Adam Philipson, Alan Manson, Karen Ludwig, and Peter Birkenhead. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Monday through Saturday at 8, $27.50 to $40; Saturday at 2, $25 to $35; Wednesday at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Scott Glenn and Lisa Emery co-star in a play by Lanford Wilson (who, at present, is our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lonny Price. Monday through Saturday at 8, $29.50 to $39.50, Saturday at 2, $27.50 to $37.50, Wednesday at 2, $25 to $35; opened 10/14/87. **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Loni Ackerman is now the new Grizabella. It opened 10/7/82. Monday through Friday at 8, Saturday at 2 and 8, $32.50 to $50; Wednesday at 2, $27.50 to $45. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King, Jr. There are two couples, one the older/"we" generation, the other the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations seem anything but delightful. Tuesday through Thursday at 8, $25 to $35; Friday and Saturday at 8, Saturday at 2, $22.50 to $32.50. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 20 mins. All major credit cards.

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Thursday at 8, Wednesday and Saturday at 2; $30 to $45; Friday and Saturday at 8, $30 to $47.50. At the **Shubert Theater**, 225 West Forty-Fourth Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

42ND STREET—A musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Got it? Featured in the present cast, among others, are Elizabeth Allen, Jamie Ross, Clare Leach, and Jim Walton, and featured in the cast are Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Mellon, Don Percassi, and Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin; opened 8/25/80 (It's just celebrates its eighth birthday). Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Gordon Murray plays the Baker's Wife, Chip Zien's the Baker, Dick Cavett is the narrator, Edmund Lyndeck plays a Mysterious Man (he's also Cinderella's father); Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87; a big award-winner this season. Tuesday through Saturday at 8, Saturday at 2, and Sun. at 3, $35 to $50; Wednesday at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West Forty-Fifth Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Wednesday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are John Getz, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West Forty-Ninth Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $$37.50 to $50; Wednesday at 2, $30 to $42.50. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards.● ● **IRLS**

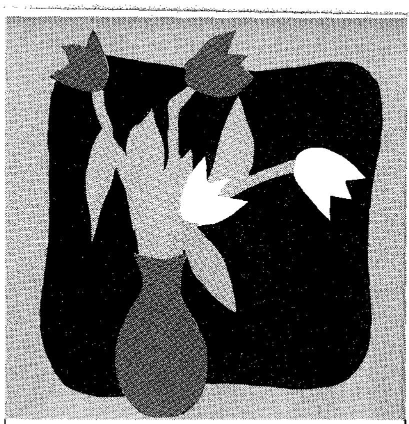
LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, Norman Large, Maureen Moore, Natalie Toro, and Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards.● **IRLS**

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, devised by Kenneth Tynan. (It seemed much more erotic nineteen years ago.) Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen, among others; choreography by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35 to $45. **Edison Theater,** 240 W. 47th St. (302-2302). 2 hrs. All major credit cards. ● ●**IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. With Michael Crawford, Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal; opened 1/26/88. Mon.-Sat. at 8, Sat. at 2, $36.50 to $50; Wed. at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Scott Bakula, Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Friday at 8, Saturday at 2, Sunday at 3; $40; Wednesday at 2, $37.50; Saturday at 8, $45. **Helen Hayes Theater,** 240 West Forty-Fourth Street (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also com-



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posed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30 to $37.50. **Cort Theater,** 138 West Forty-Eighth Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW–A new cast–David Rasche, Bob Balaban, and Felicity Huffman– stars in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. Opened 5/3/88, **Royale Theater,** 242 West Forty-Fifth Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $50; Wednesday at 2, $25 to $40. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 *mins. All major credit cards.* ● **IRLS**

OFF BROADWAY

THE APPLE CART—Revival of George Bernard Shaw's comic vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Fridays and Saturdays at 8, Sundays at 3; 9/16 through 12/11; $10. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

BLUES IN THE NIGHT—A newly revised production, by Sheldon Epps, of the musical journey of three women and a saloon singer in a Chicago hotel in the 30s, evoking the great jazz and blues era of that period. Featured in the cast are Carol Woods, Brenda Pressley, and Kathleen Rowe McAllen; directed by Epps. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $22.50 to $27.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

THE DIARY OF A MADMAN—In a one-man show, Drew Dix performs a version of Gogol's classic novel, an account of the descent of a personality, in 19th century St. Petersburg, through obsession and fantasy into madness; directed by Lev Shekhtman. Wednesday through Saturday at 8; through 9/24; $10. **Theater in Action**, 46 Walker Street (431-1317).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill comprise the cast of Alfred Uhry's multi-prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wed. & Sat. at 2, Sun. at 3; $30. At the **John Houseman Theater**, 450 West Forty-Second Street (564-8038). ●

DUBARRY WAS A LADY—The first New York revival of the 1939 Cole Porter musical, with book by Herbert Fields and B. G. De Sylva; directed by Barbara Vann. Thursday through Saturday at 8; $10; through 9/10. **Medicine Show,** 353 Broadway (431-9545).

AN EVENING WITH JESSE JAMES—Jim Neu's portrait of Jesse that hasn't been seen before; directed by Wendell Cordtz. It portrays the James brothers after they've become respectable. The playwright plays Jesse, and featured in th cast are Bill Rice, Charles Allcroft, Bernie Holmberg, and Mary Tepper. Friday and Sunday at 8, Saturday at 10; $8; through 9/25. **Performance Space 122,** 150 First Avenue (477-5288).

FALL SEASONS—Michael Thomas Tower's play explores the destructive nature of alcoholic relationships, men with men, and women with women, in separate acts; directed by A. M. Raychel. Featured in the cast are Abigail White, Lauren Fitch, David Dalton, Enid Haller, and David Lockhart. Thursday through Saturday at 8:30; 9/8 through 10/1; $10. **Theater Studio,** 750 Eighth Avenue (581-9425).

ECHOES—Jon Peros, Amory Walsh, and Bruce Abas star in N. Richard Nash's story of a couple who build a fantasy paradise within the walls of a mental hospital; directed by Abigail Gampel. Thursday through Saturday at 7, Sunday at 3; from 9/8 through 25; $10. **Theater 22**, 54 West 22nd Street (279-4200).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY—At last, this always gala show has come to off Broadway, as a full-length version; written and directed by Gerard Alessandrini. The revue features skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, et al. Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $25 to $28; from 9/6. **Theater East,** 211 East 60th Street (246-0102).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Through 9/3, Bruce Weitz and Carol Kane star. From 9/13, Tony Musante and Bonnie Franklin take over the roles of the unsettled couple. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West Forty-Third Street (541-8394).

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Anne Bobby, Marietta DePrima, Bill Christoopher-Myers, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30. **The Lamb's Theater**, 130 West Forty-Fourth Street (239-6200).

THE GOLDEN LEG—Written and directed by David Glikin, play is an autobiographical tale, set in Russia, that tells of a man who attempts to convince a KGB agent to allow him and his wife to emigrate to Israel. Featured in the cast are Lucille Rivin, Robert Silver, and Paul Stolarsky. 9/6 through 10/2; $21. **Theater Guinevere,** 15 West 28th Street (969-0722).

GUILTY CONSCIENCE—A suspense thriller by Richard Levinson and William Link about a high-voltage criminal lawyer (Steve Weiser) plotting the murder of his wife (Julann Rosa). There's a vindictive mistress (Wendy Parks) in the picture, as well as an ultimate prosecutor (Tom Gebbe). The director is Vincent Bossone. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7; $16 to $19. **South Street Theater,** 424 West Forty-Second Street (279-4200).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; $15; through September. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thursday through Friday at 8, Saturday at 2, 5, and 8, Sunday at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

THE MISTRESS OF THE INN—Tovah Feldshuh has the title role in Carlo Goldoni's comedy, set in 18th-century Florence inside a pensione. The wealthy and independent widow, charming and beautiful, is wooed by three of her guests; directed by Robert Kalfin. Featured in the cast are Edward Zang, Gabriel Barre, Richard Levine, George Ede, and Philip Kerr. Tuesday through Saturday at 8; Wednesday, Saturday and Sunday at 2; $20 to $28; through 9/11. **Roundabout,** 100 East Seventeenth Street (420-1883). **IRLS**

MOJO—GATE—Writer/director Tony Vidal showcases his comedy play about the Feds, drugs, sex, and rock 'n' roll. There's a backup singer called Mojo who's pressured into becoming a secret witness against the dealers. Wednesday and Thursday at 7 and 9, Friday and Saturday at 7, 9, and 11; Sun. at 5 and 7; through 9/11. **NoHo Playhouse,** 2 Bond Street (406-3539).

A MURDER OF CROWS—Kim Hunter and Michael Higgins star in Ed Graczykk's play telling of an eccentric and loving couple in their 50th year of marriage facing displacement from their rural Ohio home; direct

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ed by Edward Stern; and featuring Evelyn Page, Terry Layman, Susan Greenhill, and Jay Devlin. Wednesday through Sunday at 8, Saturday at 2, Sunday at 3; $24.50; from 9/7. **South Street Theater,** 424 West Forty-Second Street (564-8038).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are the charming Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Nancy Johnston, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50. At the **Douglas Fairbanks Theater,** 432 West Forty-Second Street (239-4321). ● ●

OIL CITY SYMPHONY—Musical revue written and performed by Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfitt, directed by Larry Forde, tells about a recital participated in by four graduates of the highschool who meet at a reunion. Tuesday through Friday at 8, Sunday at 3 and 7; Saturday at 7 and 10; $30. **Circle-in-the-Square Downstown Theater,** 159 Bleecker Street (254-6330).

PARADISE LOST—Clifford Odets's drama about a South Bronx family and its efforts to regain its economic security after the stock market crash; directed by Richard Hoehler. Featured in the cast are Randy Frazier, Wendi Franklin, and Laura Bowman. Thursday and Friday at 8, Saturday at 2 and 8; 9/8 through 17; $8. The American Line at the **Walker Street Theater,** 46 Walker Street (740-9277).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

ROAD—Kevin Bacon stars in Jim Cartwright's play, set in a Lancashire working-class town whose inhabitatants are railing against the economic hardships that are increasingly nipping at their heels. Featured in the cast are Betsy Aidem, Michael Wincott, Gerry Bamman, Jack Wallace, Jodie Markell, and Jayne Haynes. Spectators may follow the action physically, or, if they wish, just sit and watch. Tuesday through Friday at 8, Saturday at 2 and 8, Sunday at 3 and 7:30; $25; through 9/18. **La MaMa Annex Theater,** 66 East Fourth Street (475-7710).

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryceland, and Kathy Bates, plus the author. Tuesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; $25 to $29.50. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

SANDRA BERNHARD—*Without You I'm Nothing*: This actress-singer-humorist-author-star displays her virtuosity in a one-woman program of pop-culture catharsis. Wednesday at 8, Friday and Saturday at 8 and 10:30, Sunday at 5:30 and 9, $20 to $25. **Orpheum Theater,** 126 Second Avenue (477-2477).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. With Tandy Cronyn, Ava Haddad, Stephen Pearlman, Amy Ryan, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday at 2, Wed. at 2, $27; Friday & Saturday at 8, Sunday at 3, $29. **Westside Arts,** 407 W. 43rd St. (541-8394).

SLASHER—A musical take-off of horror movies; book by Michael Hillyer, Biff Parulol, and Bill Wheeler, with music and lyrics by Michael Calderwood; directed by Tom Mazziotti. With Carl T. Evans, Peter Michael Marino, Morgan LaVere, Caron Traeger. Wed.–Fri. at 8; Saturday at 7 and 10; $15 to $18; through 9/9. **Perry Street Theater,** 31 Perry Street (691-2509).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. With Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tues.–Fri. at 8, Sat. at 6 & 10, Sun. at 3 & 7:30; $27–$30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782). ●

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Gunderson, and Bryan Scott, featuring Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson. Tuesday through Friday at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; $24–$27.50; from 9/6. **Stage Left at the Criterion Center,** 45th St. & Bdway (239-6200).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early fifties in a musical conceived by Rick Lewis and choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $28 for all performances except Saturdays. which are $32.50. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa, Il Vittoriale, the country retreat of Gabriele d'Annunzio. and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Featured in the cast are Jack Wetherall, Christine Dunford, Marilyn Lightstone, Sue Giosa, Frederick Rolf, and Sam Tsoutsouvas. Monday through Wednesday at 8, $100; Friday at 8, $120; Saturday at 5 and 9, $135; Wednesday at 2, $60. At the **Seventh Regiment Armory** on Park Avenue and Sixty-Sixth Street (239-2590).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg; directed by Scott Green. Featured in the cast are Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Helena Snow, with the troupe performing twenty numbers exploring gay and lesbian culture. Tuesdays through Fridays at 8, Saturdays at 7 and 10, Sundays at 4 and 7; $20. **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma*, which is equally funny and imaginative. Both are directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24 to $26. **The Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

THEATER COMPANIES

COURTYARD PLAYERS—Frederick Stroppel's newest play, *A Good Man*, directed by Kevin O'Connor, is a black comedy which takes place in a funeral parlor. Wednesday through Sunday at 8; $8; 9/9 through 10/2. Courtyard Players at the Courtyard **Playhouse,** 39 Grove Street (496-4288).

IRISH REPERTORY THEATER—Sean O'Casey's classic, *The Plough and the Stars,* set against a backdrop of the 1916 Easter uprising; directed by Charlotte Moore, and starring Paddy Croft, Peter Rogan, Carmel O'Brian, Anne O'Sullian, Errol Landis, Tom Delaney, and Brian Calloway. Thursday through Saturday at 7:30, Sunday at 4, 9/15 to 10/9. **18th Street Playhouse,** 145 West 18th Street (255-0270).

NEGRO ENSEMBLE COMPANY—A revival of Endesha Ida Mae Holland's *From the Mississippi Delta* which tells of a girl's coming of age and her odyssey from the Delta to a doctorate from the University of Minnesota; directed by Edward G. Smith. Featured in the cast are Brenda Denmark and LaTanya Richardson. Wednesday at 3 (for groups only) and 8; Thursday and Friday at 8; Saturday at 3 and 8:30; Sunday at 2:30 and 7; $15 to $20; through 9/25. **Theater Four,** 424 West Fifty-Fifth Street (246-8545).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Richard Talesnik's *La Fiaca; La Generala Alegre (The General's Merry Wife)*, the 1910 zarzula, music by Amadeo Vives, and libretto by Perrin and Palacios—in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; $12 for plays, $16 for musicals and dance. **Gramercy Arts,** 138 East Twenty-Seventh Street (889-2850).

SOHO REPERTORY COMPANY—Marc Blitzstein's *The Blitzstein Project*, directed by Carol Crowen, is the stage premiere of two musicals by Blitzstein—*I've Got the Tune*, and *The Harpies*, plus others of his rarely heard works. The musical director is Charles Barker, one of the conductors of the American Ballet Theater. With Mary Martello, Paul Binotto, and Don Mayo. Wednesday through Friday at 8, Saturday at 6 and 9:30, Sunday at 4; $15; from 9/14. Soho Rep at **St. Bart's Playhouse,** Park Ave. at 50th St. (925-2588).

13TH STREET REP—Israel Horovitz's *Line* (now in its 13th year); Wednesday through Sunday at 9:30; $10. **13th St. Theater,** 50 W. 13th St. (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE BOMBING OF ANN ARBOR—David Ravel's play, music by Franklin Micare, directed by Phylis Ward Fox, *relates the story of the first computer to simulate human thought.* Thursday through Saturday at 8, Sunday at 3 (9/22 at 11 a.m.); 9/8 through 25; $7 to $10. **Brooklyn Playworks Theater,**295 Douglass Street, Brooklyn (1/718-875-4408).

BURRHEAD—Deborah Pryor's folk fable depicting the sensual self-awakening of a young woman in a small Virginia town; directed by Mary Beth Easley. Monday through Friday, September 19 through October 1 at 8; $10; call theater for specific details. **Theater 603,** 311 West Forty-Third Street (246-5877).

COMPANY—A revival of the musical comedy with music by Stephen Sondheim and book by George Furth; directed by Robert G. Waring. September 9, 10, 15, 16, 23, and 24, at 8, and matinees September 11, 18, and 15 at 2; $9. **The Heights Players Theater,** 26 Willow Place, Brooklyn (1/718-237-2752).

THE DODGER BLUE—Elizabeth Herting's romantic play, presented by Apple Acting; directed by Jayne Brooks. Thursday through Saturday at 8, Sun. at 2; 9/15 through 10/8. Featured in the cast are Marjorie Austrian, Martin Treat, J. D. Swain, Laura Brutsman, Michael Storck, James Nugent, Gerald Campbell, and Manuel Santiago. Thursday through Saturday at 8, Sunday at 2; $8. **The Kittredge Club,** 109 East 39th Street (279-4200).

THE HOME SHOW PIECES—Written and directed by David Greenspan: *A cycle of four plays that chronicle the* psychological development of their principal character.Each episode is located in a different area of "the home". Featured in the cast are Kathleen Tolan, David Greenspan, and Ron Bagden. Wednesday through Sunday, 9/7 through 11, 14 through 18, 21 through 25, at 7:30; $8 to $10. **Home for Contemporary Theater and Art,** 44 Walker Street (431-7434).

MADAME BOVARY—A revival of the Gustave Flaubert story, adapted for the stage and directed by Paul Edwards. Featured in the cast are Mark W. Conklin, Noelle Strong, Richard Cuneo, Rod McLachlan, Gita Donovan, Adam Grant, Fern Dorsey, Linda Key, and Jase Draper. Wednesday through Saturday at 8, Sunday at 2; 9/14 through 10/1; $8. **Judith Anderson Theater,** 422 West 42nd Street (744-4275).

ROMEO AND JULIET—The Bard's tale of star-crossed lovers, torn between loyalty to their battling families and an overwhelming passion for each other; directed by Barbara Schofield. Kirt Markle and Nina Minton starin the title roles. Thursday through Saturday at 8, Saturday at 2; through 10/1; $8. **The House of Candles Theater,** 99 Stanton Street (353-3088).

ROSE IN SPANISH HARLEM—The African Caribbean Poetry Theater presents Juan Shamsul Alam's romantic comedy drama (in English), set in East Harlem, where a college student is visiting her family during summer vacation; directed by Sandra Maria Esteves. Thursday through Saturday at 7:30; Sat. & Sun. at 3; 9/15–10/9, $7.50 in adv., $10 at door. **EVENTOS: Space for Living Art,** 218 E. 125th St. (733-8420).

VICTORIA—Donna Elliott stars in a drama, written and directed by Nomi Rubel, about a former actress, a Holocaust survivor, whose striving ambition brings her back to perform on the stage. September 22, 23 at 8, September 24, 25 at 3 and 7:30; $10. **Sanford Meisner Theater,** 164 Eleventh Avenue (874-6297).

WHAT WOULD ESTHER WILLIAMS DO IN A SITUATION LIKE THIS—Don and Rich Werbacher's play tells of a zany Staten Island family pursuing dreams of romance, stardom, and adventure, set in 1945; directed by Judd Silverman. Wednesday through Saturday at 8, Sunday at 7; $8; from 9/7. **Village Theater,** 137 West 22nd Street (243-9504).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADMIRAL'S GALLEY—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spcls: spedini alla Romana, pappardelle alla Abruzzese, swordfish dijonnaise, jumbo stuffed veal chop. Res. sug. L daily noon–4. D Sun.–Thu. 4–9, Fri.–Sat. to 10. Private party room. **(M) AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tampiguena. Res. sug. L Mon.–Sat. noon–5. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. Ent. Thu.–Sat. **(M) AE, DC, MC, V.**

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M) AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M) Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theatre D Tue.–Fri. 6–7. Br Sun. noon–8. Ent. Closed Mon. **(M) AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. Dancing Fri.–Sat. eve. **(M) AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I) No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

SAMMY'S RUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M) AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: grilled vegetable plate, seafood bourride with saffron, black and blue tuna. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M) AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M) AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: mesquite grilled swordfish, Norwegian salmon, fresh Maine lobster, spinach ravioli. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–10, Fri. to 11, Sat. 2:30–11, Sun. noon–9. Reduced rate D parking. Private parties 25–150. **(M) AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M) AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M) AE, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M) AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–-Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I) AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30, Sun. 5–10. **(M) AE, CB, DC, MC, V.**

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IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LUI FLORIDA BAR—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Seafood. Spcls: grilled fish: tuna, calamari, shrimp; steamed fish, Key lime pie. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(M)** **AE, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SOUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110); **210 Sixth Ave., at Prince St.** (807-7421). **(I)** **AE.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: prime rib steak, southern fried chicken, fresh crawfish. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 2 a.m. Private parties. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. nightly and Sun. Br. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, sca

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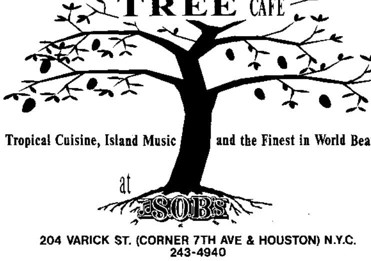

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COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5:30–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, basil lamb, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Northern Italian. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat.11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.–Sat. noon–midnight, Sun. 5–10:30. Private banquets for 120. Valet parking with D. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Tue.–Fri. noon–3. D Sun., Tue.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Private parties for 100. Closed Mon. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open Mon.–Sat. 11:30 a.m.–11:30, Sun. 12:30–10. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: smoked salmon potato terrine, lobster ragu with baby vegetables, grilled loin of lamb with shallot confit. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. D daily 6–10:30. Br Sat. 11 a.m.–2:30. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

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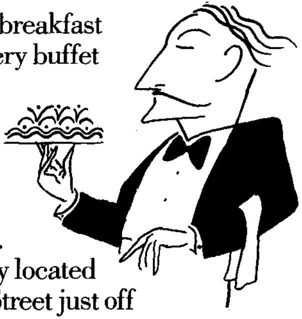

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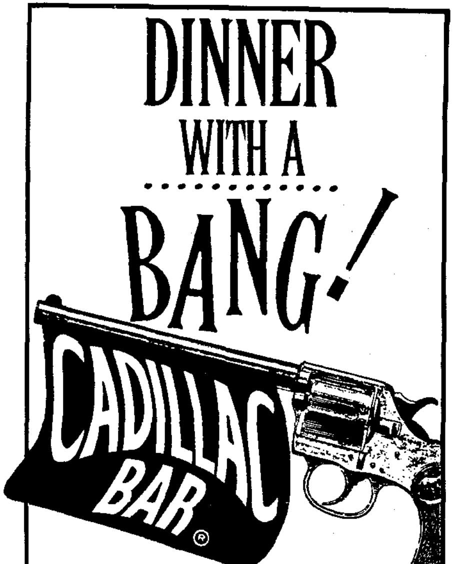

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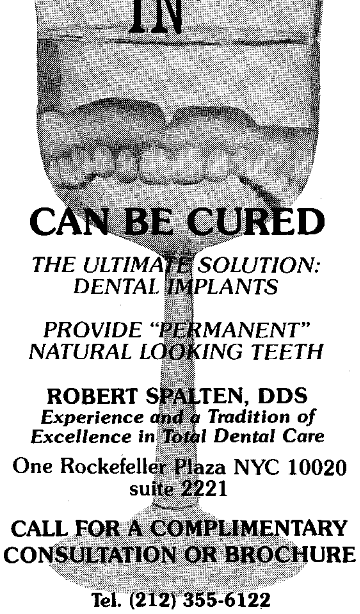

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RESTAURANTS

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 5–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St. (758-8320). Formal. International. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. D nightly 6–10. After-theater S nightly 10:30–11:45. Private parties for 30. **(E)** **No credit cards.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHALET SUISSE—6 E. 48th St. (355-0855). Dress opt. Swiss. Spcls: fondu's, veal alla Suisse, rack of lamb. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–9:30. Pre-theatre 5–7. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DUBLIN'S MIRABEAU—3 E. 48th St. (753-6440). Casual. Irish. Spcls: junior gallic steak with Irish cream, roast crispy duckling with St. Bridget's sauce, Murphy's special potatoes. Res. sug. L Mon.—Fri. 11:45–4. D Mon.–Sat. 4–midnight. Pre-theatre D 4:30–7:30. Pianist nightly. Reduced rate D parking from 5:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. 5–10. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6–midnight. Pre-theatre D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Casual. French bistro. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.--Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10. Private parties for 20–30. Reduced parking after 6.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed through 9/7. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.–Fri. 12:30–2:30. D Mon.–Sat. 5:30–10:30 p.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St. (223-9408). Casual. Mexican. Spcls: fajitas, mole pablano, puerco en adobo. L Mon.–Fri. noon–3. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M)** **AE, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRAND SEA PALACE—346 W 46th St. (265-8133). Casual. Thai/seafood. Spcls: Maine lobster Thai style, swordfish with Thai curry sauce, shrimp Bangkok. Res. sug. L Tue.–Sat. 11:45–3:30. D Tue.–Sat. 4:30-midnight. Pianist Danny Apolinar Wed.–Sun. from 9–1 a.m. Closed Mon. **(M)** **AE.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

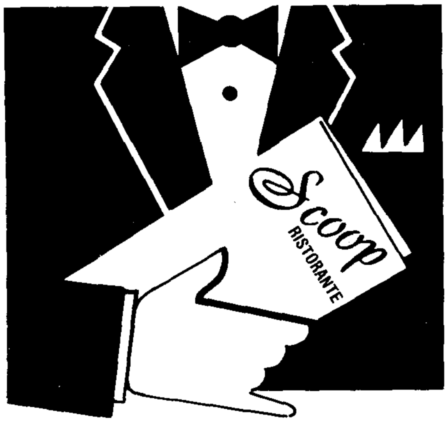
JOE'S PIER 52—163 W. 52nd St. (245-6652). Casual. Seafood. Spcls: shrimp your way, shrimp and lobster stir-fry, oversize prime ribs, bouillabaisse. Res. sug. D daily 5–midnight. Ent. Wed.–Sun. **(M–E)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.–Fri. noon–4. D daily 4–11:15. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L



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Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.-Fri. 11 a.m.–midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I-M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30, Wed. 11 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.–Fri. noon–3. D Mon.–Sat 6–midnight, Sun. 5–10. **(M-E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Tue.–Sun. 6–10:30. Closed Mon. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Fri. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4:30. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th-58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 5:30–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E) Oak Room:** Dress opt. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermans choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.–Sun. 5:30–11. Private parties for 16–24. Closed Mon. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. B Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3.(from 9/17). **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3:30–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V..**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

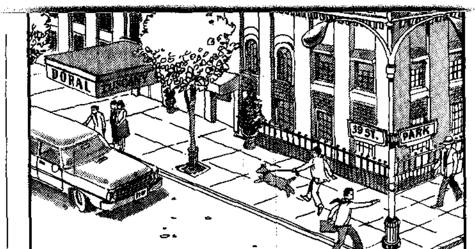
LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mushrooms on pepper brioche, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise,



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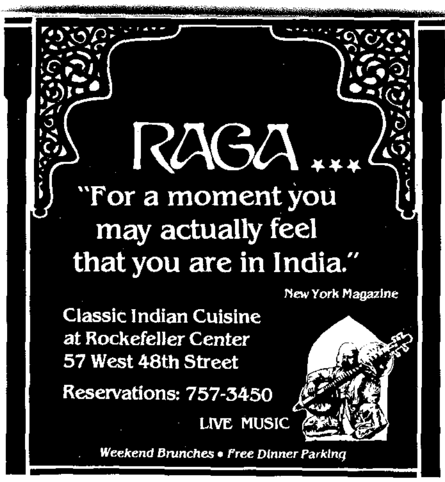
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MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Piano bar. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: marinated langostine tails with zucchini salad, lasagna of lobster with spinach and basil, breast of duck with roasted celery and red currents. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, conift of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.–Sat. 5:30–11:30, Sun.–Mon. to 10:30. Br Sun. 11:30–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 80. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

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BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: country salad, crab cakes, crispy duck, grilled red snapper. Res. nec. D Mon.–Fri. 5:30–12:30, Sat.–Sun. from 6. Br Sun. 11 a.m.–3. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

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MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.–Fri. 9 a.m.–11 a.m. Br. Sat.–Sun. 10–4. L daily 11 a.m.–4. D Mon.–Thu. 4–midnight, Fri.–Sun. 4–1 a.m. **(I) AE.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, suteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M) AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M) AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: salmon teriyaki, Japanese style flounder, beef sukiyaki. Res. nec. D Mon.–Sat. 5–1 a.m., Sun. 3–11. Pre-theatre D 5–7. **(I) AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M) AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M) AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. noon–9:30, Sat. 4–10:30. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I) AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M) AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M) AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, house smoked specialties, walnut waffles with maple bourbon ice cream. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D Sun.–Thu. 6:30–11, Fri.–Sat. 7–11:30. Pianist nightly. **(E) AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I). AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M) AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fennel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E) AE, CB, DC.**

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Madison Avenue and Vicinity

MICHAEL NAKONECZNY—Paintings of figures in fractured, splashily-colored interiors; 9/8–10/1. Graham Modern, 1014 Madison Ave. (535-5767).

STUART FROST—Representational drawings from the past forty years; 9/8–10/12. Babcock, 20 E. 67th St. (535-9355).

JONATHAN PHILLIPS/GINNIE GARDINER—Paintings of familiar New York scenes, including Ellis Island and the Conservatory Gardens in Central Park/Paintings of still lifes and interiors. At the Arsenal Gallery, Fifth Avenue at 64th St., in Central Park (360-3423), 9/7–10/5; at Marbella, 28 E. 72nd St. (288-7809), 9/9–10/1.

RONA PONDICK—A site-specific installation entitled "Beds"; through 10/1. Sculpture Center, 167 E. 69th St. (879-3500).

GRAHAM SUTHERLAND—A survey of prints by this British artist, from 1922–1980; through 10/1. Grolier Club, 47 E. 60th St. (838-6690), Mon.–Fri. 10–5.

JANE SWAVELY—Recent landscape paintings inspired by a trip to northern Brazil; 9/10–30. C.D.S., 13 E. 75th St. (772-9555).

AMOS VAN GELDER—Heavily-textured paintings on black linoleum, inspired by Massada; through 10/1. Urdang, 23 E. 74th St. (288-7004).

57th Street Area

WILLIAM BECKMANN/RICHARD SHAW—New paintings and drawings of the artist and his wife/Porcelain sculptures of still life matter found in the artist's studio; 9/10–10/31. Frumkin/Adams, 50 W. 57th S. (757-6655).

STEVEN CAMPBELL—Narrative paintings that depict figures in stage-like settings; 9/8–10/1. Marlborough, 40 W. 57th St. (541-4900).

JOHN STUART INGLE—New watercolors of domestic still lifes; 9/10–29. Tatistcheff, 50 W. 57th St. (664-0907).

ALAN JOHNSTON—New works in painted bronze, plaster, and ceramics, as well as works in charcoal on linen; 9/7–10/1. Tilton, 24 W. 57th St. (247-7480).

PETER JOSEPH—Recent geometric paintings and studies by this British artist; through 10/1. Kent, 41 E. 57th St. (980-9696).

JOEL D. LEVINSON—Photographs of magazine pages superimposed over each other; 9/8–10/1. Lamagna, 50 W. 57th St. (245-6006).

GEORGE NICK—Paintings of Boston and the countryside around Concord, Massachusetts; 9/8–10/5. Fischbach, 24 W. 57th St. (759-2345).

LEIGH PALMER/JEANNE ROVEGNO—Paintings that depict interiors of houses in rural New England/Highly-detailed paintings of figures in architectural interiors; 9/7–10/1. French, 41 W. 57th St. (308-6440).

LAWRENCE POONS/JAMES WOLFE—New painted steel sculpture; 9/8–10/8/Thick-surfaced, heavily-textured paintings; 9/7–10/1. Emmerich, 41 E. 57th St. (752-0124).

RODNEY RIPPS—New paintings from his "Berkshire Series"; 9/8–10/8. Del Re, 41 E. 57th St. (688-1843).

BERT SILVERMAN—A retrospective of his portraits for the *New Yorker;* 9/13–10/1. Grand Central, 24 W. 57th St. (867-3344).

East Village

MELISSA CHANEY/JULIE HEFFERNAN—Recent paintings by both; 9/8–10/2. P.S. 122, 150 First Ave. (533-4624).

PERRY HOBERMAN—New wall sculptures with texts and three-dimensional photographs; 9/9–10/9. Postmasters, 66 Ave. A (477-5630).

ELINORE HOLLINSHEAD/MARK SEAMON—Large-scale ink and wax drawings/Small-scale paintings from his "Gold Series"; 9/7–10/2. On the Wall, 328 E. 11th St. (460-0963).

GENE KRAIG—Sculptures that combine ceramics, paint, plastic toys, and contain soundtracks composed by the artist; 9/8–10/. Enigma, 84 E. 7th St. (529-4661).

DAVID MCCORNACK—Bronze sculptures of surrealistic tableaux; 9/9–30. Kendall, 152 Forsyth St. (477-6552).

JAMES MILLER—Paintings and works on paper; through 9/30. McCarthy, 229 E. 10th St. (254-1532).

SoHo and TriBeCa

DOUG ANDERSON—Paintings of floral motifs from old master paintings on polka dot fabric from the sixties; 9/7–10/1. Stux, 155 Spring St. (219-0010).

BEDRI BAYKAM—Mixed-media works on photographic paper and plywood; 9/8–10/1. Donahue, 560 Broadway (226-1111).

EBERHARD BOSSLET—New paintings and sculpture; 9/10–10/8. Gibson, 568 Broadway (925-1197).

FREDERICK CHILDS/STEVEN BEYER—Recent narrative paintings in a series entitled "Trying to Remember"/Figurative bronze sculptures; 9/7–10/8. Brown, 560 Broadway (219-1060).

RICHARD DEQUATTRO—Recent paintings of Florida beach scenes; through 9/20. Jack, 138 Prince St. (966-4235).

GEORGE DYENS—An installation entitled "Big Bang II," that combines holograms, fiber optics, and a computerized lighting system; 9/10–10/22. Alternative Museum, 17 White St. (966-4444).

CAMILLE ESKELL/JOE GALE—Recent paintings by both; through 9/23. Siegel & Upton, 56 Thomas St. (227-7292).

GARTH EVANS—Abstract, planar sculptures constructed from painted plywood, fiberglass, and and resin; through 10/1. Cowles, 420 W. Broadway (925-3500).

DOUGLAS FLORIAN—Recent large-scale paintings that refer to landscape; 9/13–10/8. Condeso/Lawler, 76 Greene St. (219-1283).

GUNTHER FORG—"St. Etienne" photographs; 9/8–10/1. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

FRAZOWATZ—Abstract paintings that are evocative of land- and seascapes, on 25-foot-long rolls of canvas; through 10/1. Ingbar, 578 Broadway (334-1100).

JACK GOLDSTEIN/SUSAN LEOPOLD—Large-scale paintings in phosphorescent colors that explore notions of the sublime through media-oriented imagery/Small architectural environments housed in wood boxes and viewed through a wide-angle lens; 9/10–10/1. Weber, 142 Greene St. (966-6115).

JAN HAFSTROM—Works that refer to violence and decay, made with wood, discarded objects, worn bits of fabric, and layers of paint; 9/13–10/31. Van Eck, 420 W. Broadway (219-0717).

MIKE KELLEY—New works, including drawings, banners, and furniture-like objects; 9/10–10/1. Metro Pictures, 150 Greene St. (925-8335).

CHARLES MAGISTRO/VALENTIN—Abstract paintings from the past three years/Recent paintings in a series entitled "Windmills"; 9/9–10/1. Ruggiero Henis, 415 W. Broadway (966-3711).

CONCETTA MASON/GINNY RUFFNER—Small-scale glass sculptures that explore the break-up and reconstruction of the vessel form/Glass sculptures of figures and objects fused together in complex relationships; through 9/25. Heller, 71 Greene St. (966-5948).

MARK MENNIN—Stone tableaux reliefs on steel supports; 9/7–10/5. Munroe, 415 W. Broadway (226-0040).

ALAN MCCOLLUM—Monumental vase-shaped concrete sculptures in a series entitled "Perfect Vehicles"; 9/13–10/4. Alexander, 59 Wooster St. (925-4338).

RICHARD ROBLIN—Paintings that refer to this artist's Canadian prairie upbringing and his study of Japanese architecture, reflected in wide expanses of color and linear compositions; 9/10–10/12. Haller, 415 W. Broadway (219-2500).

BRIGITTE TISCHLER—Recent abstract paintings; 9/8–10/15. Engelhorn, 591 Broadway (966-6882).

ALAN TURNER—Paintings that depict macroscopic views of fragmented body parts; 9/8–10/1. Koury Wingate, 578 Broadway (966-5777).

ELLEN WEINER—Abstract paintings on paper; 9/8–10/13. Pearl, 420 W. Broadway (966-5506).

CLEMENS WEISS—An installation that incorporates painting, sculptural elements, drawing, and collage; 9/10–10/8. Feldman, 31 Mercer St. (941-1536).

ISAIAH ZAGAR—Intensely diaristic works made in collaboration with well-known Latin American folk artists; 9/8–10/16. Grass Roots, 131 Spring St. (431-0144).

Other

ALEXANDER CALDER—Five grand stabiles conceived in the artist's studio in Saché, France, in 1973–76, and fabricated at a foundry in nearby Tours, all on loan from the Pace Gallery; 9/10/88–9/93. Storm King Art Center, Old Pleasant Hill Rd., Mountainville, N.Y. (914-534-3190).

MARGIA KRAMER/JUAN DOWNEY—A site-specific installation that explores issues of militarism and peace in the 1980s/Drawings and video tapes that explore the cultural diversity of the peoples of Central, North, and South America; 9/8–10/15. Rotunda, The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031).

JOSE LUIS ORTIZ—Figurative paintings and prints; through 9/23. Gallery of the Mexican Consulate, 8 E. 41st St. (689-0457).

MALCAH ZELDIS—A retrospective of paintings by this self-taught artist, with themes that explore childhood, religion, and historical events; through 9/9. 80 Washington Square East (998-5747), Mon.–Fri. 11–5.

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). 20th-century American and European paintings, drawings, and sculpture by Berthot, Dubuffet, Jeanclos, Nevelson, others; through 9/28.

CECIL—16 E. 72nd St. (517-3605). Paintings and sculpture by gallery artists; through 9/17.

HIRSCHL & ADLER—851 Madison Ave. (744-6700). Works by Beuys, Polke, Twombly; 9/10–10/1.

KOVESDY—19 E. 71st St. (737-4563). Works by East European Constructivists and Expressionists; 9/12–10/1.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0541). Works by Carvalho, Ortiz, Pasik; 9/8–10/29.

RALPH—43 E. 78th St. (288-5222). Works by Chamberlain, Hodgkin, Rivers, Smith, Steinberg, Thiebaud, Warhol, Wesselman; 9/8–10/1.

STONE—48 E. 86th St. (988-6870). "New Talent" show; 9/10–30.

WEINTRAUB—988 Madison Ave. (879-1195). Works by Arp, Chagall, Leger, Miro, Utrillo, others; through 10/15.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). "PaintersSculpturesSculptorsPaintings," with works by gallery artists; 9/7–10/1.

DE NAGY—41 W. 57th St. (421-3780). "Digital Explorations—Emerging Visions in Art," with works by Cuba, Denker, DiPaola, Gardiner, Miller, O'Rourke, Robbin, Schlanger, Search; 9/8–29.

DEUTSCH—20 W. 57th St. (765-4722). Works on paper by 20th-century American artists, including Avery, Ault, Bearden, Benton, Burchfield, Demuth, others; through 9/28.

FITCH-FEBVREL—5 E. 57th St. (688-8522). 19th- and 20th-century prints and drawings, by Braque, Escher, Pascin, Redon, others; through 10/1.

GOODMAN—41 E. 57th St. (593-3737). Paintings, watercolors, and drawings by Dubuffet, Leger, Picasso; 9/8–10/15.

GRAND CENTRAL—24 W. 57th St. (867-3344), Tue.-Fri. 10–6. Realist paintings by Kinstler, Leffel, Pfahl, Schmid, Terelak, others; through 9/9.

HARBOR—24 W. 57th St. (307-6667). 19th- and 20th-century prints by Arms, Brockhurst, Cameron, Marsh, Sloan, Zorn, Landeck, others; through 9/30.

HEIDENBERG—50 W. 57th St. (586-3808). Works by Botero, Chia, Chadwick, Moore, Picasso, Stella, others; 9/7–10/10.

HERSTAND—24 W. 57th St. (664-1379). Sculpture and drawings by Archipenko, Brancusi, Calder, Dubuffet, Fonseca, Gonzalez, Hepworth, Maillol, Noguchi, Rodin, others; through 9/17.

I.B.M.—Madison Ave. at 56th St. (407-6100). "18th- to 20th-Century European and American Painting and Sculpture: Highlights from the Collection of the Museum of Art, Rhode Island School of Design"; through 9/10.

ST. ETIENNE—24 W. 57th St. (245-6734), Tue.-Fri. 11–5. Works by Kane, Klimt, Kollwitz, Moses, Schiele, others; through 9/16.

SCHOELKOPF—50 W. 57th St. (765-3540). "Plain Geometry"—a survey of American geometric abstraction from 1930 to 1960; through 10/12.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). Realist paintings by Brosen, Freilicher, Magee, Poskas, Uttech; 9/7–10/15.

WASHBURN—41 E. 57th St. (753-0546). Works by Bladen, Bluhm, Dove, Hartley, Jensen, Ryan, Smith, Youngerman, others; through 10/1.

East Village

HARKIN—526 E. 11th St. (979-2966). Works by Embassi, Geh, Petrick, Tannanbaum, Johnny V., Yama; through 9/17.

HELIO—122 St. Marks Place (529-8122). Works by five African artists; through 9/11.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). Paintings, drawings, and sculpture by artists participating in the Studio in a School program; through 9/17.

BAER—270 Lafayette St. (431-4774). Works by Belcher, Dwyer, Lemieux, Miller, Simpson, Spero, Wasow; 9/9–10/8.

BEITZEL—113 Greene St. (219-2863). "Transcendent," with paintings by Dessi, Diamond, Edmondson, Fink, Heeks, Kapp, Lane; 9/10–10/1.

BERNARDUCCI—560 Broadway (334-0982). "New York Observed: Urban Landscapes in the 1980s," with paintings by Cho, Davis, Hancock, Jacquette, Radford, Wong, others; 9/9–10/1.

BUSTAMANTE—560 Broadway (226-2108). "Aus Berlin," with works by Grunert, Kuerschner, Merz; through 10/1.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works on paper by Outsider artists, including Bowles, Finster, Murray, Yoakum; others; through 9/10.

COOPER—155 Wooster St. (674-0766). "20th Anniversary Group Exhibition"; through 9/28.

CROWN POINT PRESS—568 Broadway (226-5476). Recent etchings and color woodblock prints by Diebenkorn, Fischl, Ruscha, Salle, Thiebaud; through 10/1.

DAVIS—568 Broadway (219-1444). "Unpainted Metal-/Wall Sculpture," with works by Amar, Etrog, Hoke, Judd, Kelly, Kounellis, Lee, Milow, Shapiro; through 10/1.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections 42," with new works by 16 emerging artists; 9/7–10/1.

ESMAN—70 Greene St. (219-3044), by appointment only in August. "Looking at New Work," with works by Bowling, Crawford, Hoke, Hristoff, Pfister, Zito; through 9/10.

HOFFMAN—429 W. Broadway (966-6676). "Geometric Connections," with works by Buchwald, Deese, Lane, Okulick; 9/10–10/12.

MARCUS—578 Broadway (226-3200). "Camouflage," with works by Finlay, Graham, Samore, Wallace; 9/8–10/1.

MEISEL—141 Prince St. (677-1340). "Strange Ideas," with paintings by Rallé, Sandorfi, Johnson, Ruckle; 9/10–10/1.

MILLIKEN—98 Prince St. (966-7800). Works by gallery artists; 9/10–17.

M-13—72 Greene St. (925-3007). Expressionist works by Beauchamp, Benca, Crull, Munk; 9/8–10/8.

NOSEI—100 Prince St. (431-9253). "Mutations," with paintings and works in other media by Alexander, Lang, Parrino, others; through 9/15.

PERLOW—560 Broadway (941-1220), Mon.-Fri. 10–6. "New Talent," with paintings, sculpture, and drawings by 12 artists; through 9/10.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Fine, Martins, Porter, Del Rosario; 9/8–10/15.

SZOKE—591 Broadway (219-3510), Tue.-Fri. 10–5. Prints by Antes, Dallman, Dine, Erlebacher, Fish, Grooms, Natkin, others; through 9/10.

TOLL—146 Greene St. (431-1788). Sculpture by Ball, Strzelec, Wood; 9/10–10/1.

WALLS—137 Greene St. (677-5000). "First Anniversary Exhibition," with works by Craven, DiGiorgio, Gilbert, Hornung, Lau, Mendelsohn, Scotti, Yang; 9/7–10/1.

Other

CREATIVE TIME'S ART ON THE BEACH—54-05 2nd St., Hunter's Point, Queens (619-1955), Thu.-Sun. 1–6. Free. Installations by Castrucci, Godfrey, Landers, Reichlin, Simonian, Ungers; through 9/18.

BMW—Park Ave. at 51st St. (573-2000), Mon., Tue., Thur., Fri. 10–6, Wed. 12–8, Sat. 12–6. Works that celebrate nature, by Benglis, Doner, Kelly, Mazur, Smyth, Woodman, others; through 9/15.

CITY—2 Columbus Circle (974-1150). Site-specific installations by Laramee, Mueller, Shasha/Gratson, Toth; through 8/30.

LEHMAN—Bedford Park Blvd. West, Bronx (960-8211). "Persuasive Images: Cuban Posters"; 9/7–10/29.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.-Fri., 8–6. "City Folk: Ethnic Traditions in the Metropolitan Area"; through 9/9.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). James Turrell's "Meeting."

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500), $1 donation. "Snug Harbor Sculpture Festival"; through 10/2.

PHOTOGRAPHY

KEN HEYMAN—Photographs of New York and other cities shot "from the hip"; 9/8–10/8. Burden, 20 E.

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I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. Through 9/11: "Hiroji Kubota: Korea, Above the 38th Parallel." Through 9/11: "Two to Tango: Photographic Collaborations."

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11-6, Sat. 12-5, Sat. 12-5. Free. Through 9/8: "La Famille Deriaz: Five Generations of Swiss Photographers."

SALLY MANN/ANDREW SAVULICH—Twenty recent images of this photographer's family/Photographs of New York street life; 9/10-10/12. Pfeifer, 568 Broadway (226-2251).

GEANNA MEROLA—Recent painted photographs of aquariums, gardens, and classical architecture; 9/10-10/8. Lieberman & Saul, 155 Spring St. (431-0747).

NIKON HOUSE—620 Fifth Ave. (586-3907). Annual exhibit of the Advertising Photographers of America (N.Y. Chapter); through 10/1.

RICARDO SALCEDO—Photographs of a black community in Peru; through 10/15. Caribbean Cultural Center, 408 W. 58th St. (307-7420), Tue.-Fri. 11-6, Sat. 1-5, $2 admission.

SEAGRAM—375 Park Ave. (572-7379), Mon.-Fri. 9-5. Photographs of views through windows, by Callahan, Clift, Friedlander, Kertesz, Stieglitz, Strand, others; through 10/31.

TED SPAGNA—Time-lapse photographs of sleeping people and animals; 9/9-28. Cooper Union, 7 E. 7th St. (353-4155).

URDANG—23 E. 74th St. (288-7004). Photographs by Engberg, Mannor, Okun, Ophir, Riedener, Turner; through 10/1.

DON WORTH—Color photographs of plants and landscapes; through 10/15. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 9/9, 10, 15, 16, 17 at 8: Suzan-Lori Parks's "Imperceptible Mutabilities in the Third Kingdom." $8.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 9/7-11, 14, 16-18, 21-25, Wed.-Sat. at 8, Sun. at 3: Paul Zaloom's "The House of Horror." $12.

P.S. 122—150 First Ave. (477-5288). Through 9/25, Fri. at 8, Sat. at 8 and 10: Jim Neu's "An Evening With Jesse James." $8.

WASHINGTON SQUARE CHURCH—135 W. 4th St. (599-0070). Wed.-Sat. at 7, Sun. at 2: "Tony n' Tina's Wedding." $50.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8).

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 9/25: "The Once and Future Korea." Through 1/1/89: "From the Land of Dragons."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/15: "The Afghan Folio: Photographs by Luke Powell."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 9/19: "French Painting From the Brooklyn Museum and Hillman Collections." Through 10/10: "Curator's Choice: Appropriation and Syntax: The Uses of Photography in Contemporary Art." Through 9/7: "In Haiti: Photographs by Walter Rosenblum." Through 11/7: "Matt Mullican: Grand Lobby Installation." Through 11/21: "Scenes of Famous Places in Edo."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. $2.50; students and seniors, $1.50. Through 10/9: "The Art of Collecting African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 9/18: "The Outdoor Chair." Through 9/25: "Spectacle and Illusion: Design at the Paris Opera." Through 9/25: "Annual Reports." Through 10/16: "What Could Have Been: Unbuilt Architecture of the 80s." Through 11/27: "The Countess's Treasury: Gems and Curiosities from Burghley House."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4.50, students and seniors $2.50; free Tue. 5-7:45. Through 9/18: "Modern Treasures From the National Gallery in Prague." Through 9/11: "Georges Braque." 9/9-10/23: "Hans Hinterreiter."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.-5, Thu. 10 a.m.-9, Sun. noon-5. $2, children $1. Through 10/2: "Sixty Years of Bridal Fashions." Through 10/30: "Motif: Lyndhurst, Photography by Renata Rainer." Through 10/16: "Columnar." Through 10/16: "Highlights of the Permanent Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 10/2: "From Emptiness—Sinai, Hanegev, Midbar Yehuda: Photographs by Stuart Klipper."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Islands and Ancestors . . . Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 9/25: "José Campeche and His Time." Through 10/2: "Descent Into Limbo by Andrea Mantegna." Through 10/30: "Marks of Achievement: Four Centuries of American Presentation Silver." Through 11/6: "Watercolors and Drawings by Paul Cézanne." 9/8-1/8/89: "Architecture on Paper: A Decade of Acquisitions." 9/13-1/8/89: "Recent Acquisitions: Drawings, Prints, and Photographs." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 11/6: "Measure for Measure: Music Manuscripts and Books from the Cary Collection. Through 10/30: "Music and Music-Making in the Middle Ages and Renaissance."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 9/30: "Emblems of His City: José Campeche and San Juan." Through 9/30: "Growing Beyond: Women Artists From Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 11/6: "Matisse Prints From the Museum of Modern Art." Through 10/11: "Projects: Nachume Miller." 9/8-11/1: "Drawings by Philip Guston."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.-Sat. 10 a.m.-5; Sun. 1-5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 9/29: "Homage to Yocaju: Contemporary Art of Borinken." Through 9/30: "The Stuff of Dreams: Native American Dolls."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 2/12/89: "City Play." Through 11/13: "A Child's View: Pastimes in the City."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 9/25: "Dutch and Flemish Paintings from Private New York Collections."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5. $2; children $1. Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." 9/9-10/30: "Arnold Newman: Five Decades."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12-5. Contribution suggested. A collection of over 350 works by the renowned sculptor.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 10/9: "Recent Paintings and Drawings by Joanne Freeman."

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SOUTH STREET SEAPORT MUSEUM—207 Front St. (699-9424). Daily 10 a.m.-5. $5, seniors $4, children $2. Through 9/30: "Ship Models From the Museum's Collections."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 9/11: "Manierre Dawson." Through 10/2: "The Architecture of Frank Gehry." Through 10/23: "Robert Mapplethorpe." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 9/23: "Sculpture Since the Sixties from the Permanent Collection of the Whitney Museum of American Art." Through 9/9/89: "Sculpture Since the Sixties." 9/8-11/2: "Japanese Photography in America, 1920-1940." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 9/23: "Modes of Address: Language in Art Since 1960."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 9/19. **Christie's East**—219 E. 67th St. (606-0400). 9/9 at 10 a.m.: "Jewelry." On view from 9/6. 9/13 at 10 a.m.: "Furniture, Decorations, Paintings, and Oriental Works of Art." On view from 9/9. 9/15 at 10 a.m.: "European and American Paintings." On view from 9/10.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/7 at 10:15 a.m. and 2: "Furniture and Decorations." On view from 8/30.

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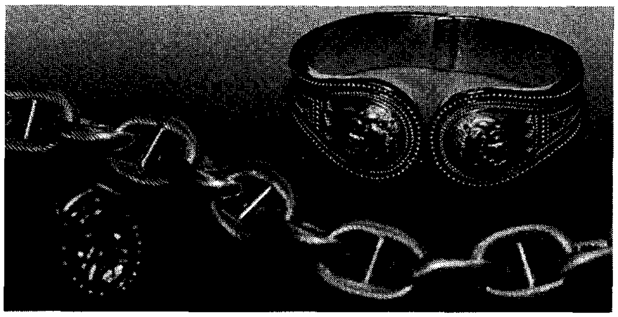

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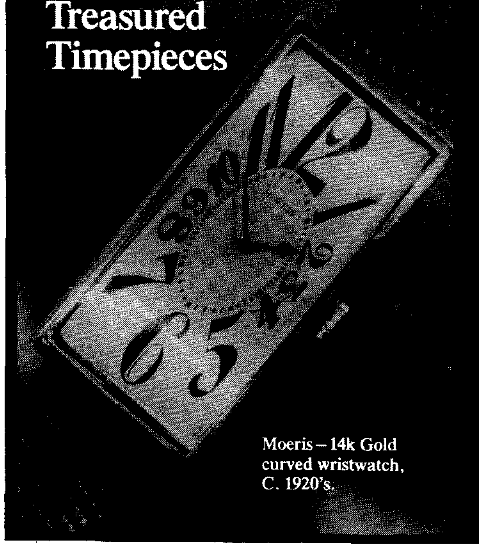

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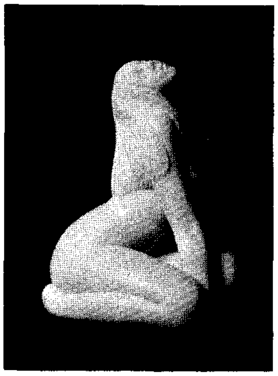

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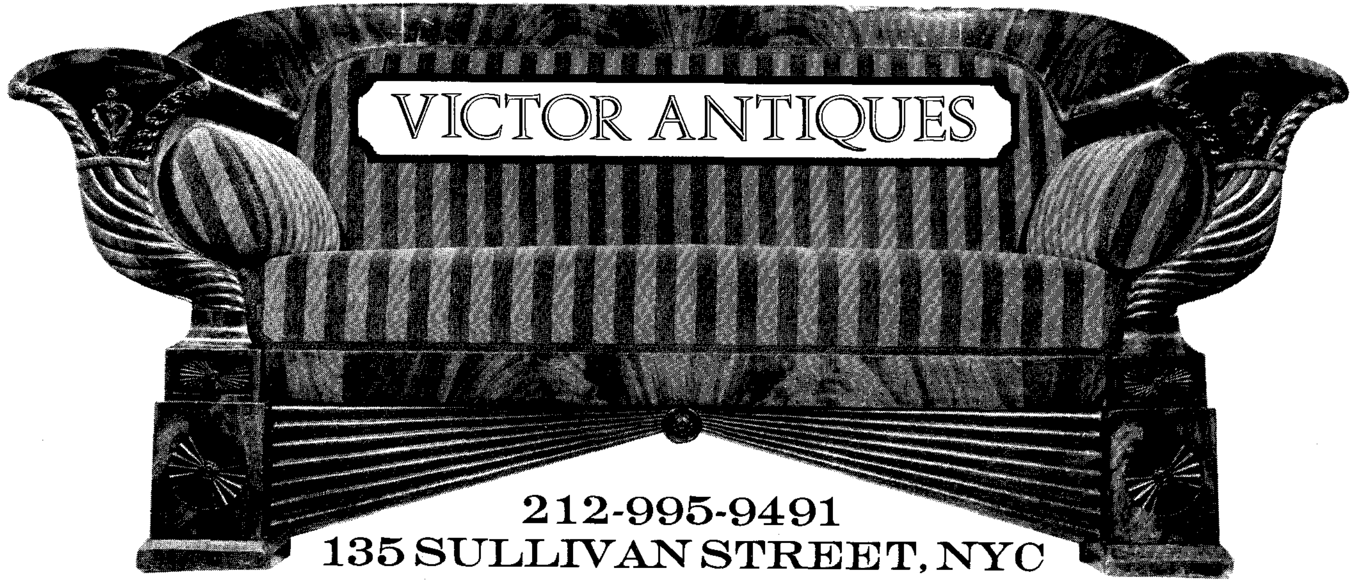

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CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 7

TANGERINE DREAM, with guitarist Andy Summer. Radio City Music Hall at 8. $20, $22.50.

STEEL PULSE—Concerts on the Pier, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

MICHELLE STEINER, hornist/**ANDREW BOLOTOWSKY,** flutist. Works of Fischer, Devienne, Boismortier, Delusse, Mozart, Tulou. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

JED DISTLER, pianist-composer. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

LISA YOFFIE/FRANCES CAINGLET, flutists. Lincoln Center Library at 4. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Music for concert band. World Trade Center, Austin J. Tobin Plaza, at 12:15. Free.

HARRY CONNICK JR.—Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

ARTIE MILLER—Jazz quartet. Battery Park City Esplanade, "Upper Room" Sculpture, Albany St., at 12:30. Free. Rain date, Thur.

Thursday, September 8

GARDEN STATE CHAMBER PLAYERS—Violinist Peter Winograd, cellist Carole Whitney, pianist Albert Stanziano. Smetana's Piano Trio in g, Op. 15. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BARGEMUSIC—Cellist Godfried Hoogeveen, pianist William Tritt, violinist Carmit Zori. A Schubert Sonatina for Violin and Piano; Schubert's Sonata for Cello and Piano, D. 821, "Arpeggione"; Smetana's Piano Trio in g, Op. 15. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

JOHNNY MURPHY AND THE CLUBMEN—Irish music and dance. Thomson Hill Park, 43rd St. and Greenpoint Ave., Sunnyside, Queens, at 7:30. Free. Rain site, at the Sunnyside Jewish Center, 46-46 43rd St.

DARYL HALL/JOHN OATES—Top-40, pop, and dance music. Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $20. At the Meadowlands, N.J., 9/9.

Friday, September 9

SANTANA—Concerts on the Pier, 45th St. and the Hudson River (249-8870) at 7. Doors open at 6. $15.

DEBBIE GIBSON, with Times Two. Radio City Music Hall at 8. $20.

ECLECTIX!, new-music group, with composer Mark Finkelman. New works by McClure, Wallach, Laufer, Dutka, St. John, Widdoes. Madison Avenue Presbyterian Church, 73rd St., at 8. $7.

FARRINGTON AND FRIENDS—Music and poetry. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

MAKING WAVES—Performances aboard the Staten Island Ferry, departing from Manhattan at 5:45 and 6:45, from St. George, S.I., at 6:15 and 7:30; 25 cents (from Manhattan only). Tonight: Clive Thompson Dance-Company, with a new work by Robert Bisbee; Saeko Ichinohe and Company, traditional Japanese and American modern dance; the Eyges Lancaster Duo, cello and saxophone. Information: 809-4444, 718-447-4485.

TONY ORLANDO AND DAWN—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $20.

Saturday, September 10

DVORAK BIRTHDAY CONCERT—Dorian Wind Quintet, violinist Charles Treger, cellist Paul Tobias, soprano Faith Esham, pianist Caroline Stoessinger, and Douglas Fairbanks Jr. as narrator. Quintet for Piano and Strings, Op. 81; *Gypsy Songs,* Op. 55; Serenade for Winds, Op. 44. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

IGGY POP—Concerts on the Pier, 45th St. and the Hudson River (249-8870) at 7. Doors open at 6. $15.

DWIGHT YOAKAM, with Buck Owens. Country music. Beacon Theater, Broadway and 74th St. (496-7070), at 8. $22.50.

ROSA PONSELLE CHARITABLE FOUNDATION FINALS—Operatic arias and art songs, sung by the finalists in this international competition. Benefit for the foundation. Alice Tully Hall at 8. $5.

DAVID GILDEN/POLAR LEVINE, music for the African Kora and percussion/**THOMAS ULRICH,** cellist, with ensemble, in chamber jazz. New-music program at La MaMa/La Galleria, 6 E. 1st St. (505-2476), at 8. Donation.

MUSIC FROM CHINA—Yao An on the zheng (21-string zither), with five other musicians and bilingual introduction. New York Public Library, Chatham Square branch, 33 E. Broadway, at 2:30. Free.

JOHN AND MAUREEN FITZPATRICK—Irish music for fiddle, button accordion, and flute. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5.

MAKING WAVES—See 9/9. Today, on ferries departing Manhattan at 2 and 3, S.I. at 2:30 and 3:30. Today's performers: Marta Renzi and the Project Company, with a new work choreographed by Renzi; the American Spanish Dance Theatre; the Buddy Bolden Legacy, in a tribute to the jazz trumpeter.

BRUCE HORNSBY AND THE RANGE, with Melissa Ethridge. Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $18.50.

Sunday, September 11

THE FLIRTATIONS—A cappella vocal group, with doo-wop, jazz, rock, standards, with original material. Actors Playhouse, 100 Seventh Ave. So. at Sheridan Square (691-6226), at 9. $10.

DENNIS McCAFFERTY/SARA HAUSER/DONNA LONG—"Avant/pop songs." Second Sunday Composer Series at La MaMa/La Galleria, 6 E. 1st St. (505-2476), at 4. Donation.

VICTORIA GRISWOLD, pianist/**ROBERT OLIVIA,** clarinetist/**SUSAN MOREHEAD,** soprano. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

MAKING WAVES—See 9/9. Today, departing Manhattan at 2 and 3, from S.I. at 2:30 and 3:30. Today's performers: Morocco and the Casbah Dance Experience, with Mid Eastern and North African music and dance; Abe Walters and the Great American Traveling Burlesque Troupe.

RONALD CROSS, harpsichordist. Music of Byrd, A. Scarlatti, Handel, Hovhaness, Haydn, Bach. Staten Island Institute of Arts and Sciences, 75 Stuyvesant Pl. (718-727-1135), at 7:30. $3.

SEUFFERT BAND, George F. Seuffert conductor. Seuffert Bandshell, Forest Park, Queens, at 3. Free.

ROSEWOOD CHAMBER ENSEMBLE—Music of Bach, Mozart, and Gilbert and Sullivan's works. Vander Ende-Onderdonk House, 1820 Flushing Ave. at Onderdonk Ave., Ridgewood, Queens (718-729-4614), at 3. Free, with reception following.

BARGEMUSIC—See 9/8. Today at 4.

Monday, September 12

NOONDAY CONCERTS—St. Paul's Chapel, Broadway and Fulton St. No concert today, Rosh Hashanah. See Tues., 9/13, at Trinity Church.

THE GREAT AMERICAN SONGBOOK, with Bill and Jean McCelland. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

DAVID SIMS, cellist. Lincoln Center Library at 4. Free.

Tuesday, September 13

JUDITH FARRIS, contralto, with pianist Randolph Mauldin. Works of Purcell, Schumann, Shostakovich, Brahms, Korngold. Alice Tully Hall at $10–$15.

DOUGLAS REED, organist/**TRACIE HOWARD,** percussionist. William Albright's Symphony for Organ (N.Y. premiere). Trinity Church, Broadway at Wall St., at 12:45. Free.

ELIZABETH HEPBURN, pianist. The Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

MILTON MASCIADRI, double-bassist/**EDWARD EIKNER,** pianist. Lincoln Center Library at 4. Free.

OPERA

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etta (in English), Bergeson conducting; Theodore Pappas (debut) director and choreographer; sets by Oliver Smith, new costumes by Andrew Marlay. 9/6, 8 at 8; 9/10 at 2; 9/11 at 1: Dobish, Eckhart, Austin, Meadows, Galan, Parcher, Beudert, Kenny, Billings, J. McKee, Lankston, Yule, Ledbetter, Bassett. 9/7, 9, 10 at 8: Parrish, Marsee, Austin, Meadows, Galan, White, Davis, Kenny, Billings, J. McKee, Langston, Yule, Ledbetter, Bassett. No performance evenings of 9/11 or 9/13. 9/14 at 8: Puccini's *Madama Butterfly,* Bergeson conducting; Young Mi Kim (debut), Rose, Algieri, Parcher, Billings. 9/15 at 8: Verdi's *Rigoletto,* Boncompagni conducting; Esham, Marsee, Ellis, Leech, Doss. 9/16 at 8: Lehar's *The Merry Widow* (in English), Pallo conducting; Munro, Marsee, White, Cousins, McKee. 9/17 at 2: Donizetti's *Lucia di Lammermoor,* Bergeson conducting; Woods, Sylvester. Stone, Dworchak. 9/17 at 8: world premiere of Jay Reise's *Rasputin* (in English, with supertitles), Keene conducting; Cusack, Cheek, Garrison, Price; Frank Corsaro director, Franco Colavecchia designer, lighting by Ken Tabachnick.

Other

LO SCHIAVO (*The Slave*), by Antonio Carlos Gomes (American premiere). Opening the 40th-anniversary season for Amato Opera (see Fall Preview story, page 82, for more details). At Marymount Manhattan Theater, 221 E. 71st St. (228-8200). 9/10, 17 at 7:30; 9/11, 18 at 2:30. $25.

IL BARBIERE DI SIVIGLIA, by Rossini. Emille Opera Co., Alejandro Madero stage director. An updated adaptation, set in a modern Korean market and sung in Korean. Lehman Center, Bedford Park Blvd., Bronx (718-445-8730). 9/9, 10 at 8. $15–$25.

LIGHT OPERA OF MANHATTAN—Through 9/18: *The Red Mill,* by Victor Herbert. Playhouse 91, 316 E. 91st St. (831-2000). Wed.-Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

LA GENERALA ALEGRE (*The General's Merry Wife*)—New production of the zarzuela by Vives, with libretto by Perrin and Palacios. Repertorio Espanol, at Gramercy Arts, 138 E. 27th St. (889-2850). 9/10 at 8; 9/18 at 3. $16.

DANCE

BILL YOUNG & FRIENDS—Premiere of *Raw Footage,* a work for six dancers,constructed from 19 short made-for-TV dance modules, a collaboration with video artist Joanne Kelly; includes "computer-generated partnering sequences." Also two other works: *Double Solo* and *ramp*. Hundred Grand, at 100 Grand St., second floor (925-6573). 9/8, 9, 10, 11 at 8:30. $8.

DOUGLAS DUNN—Premieres of his latest solo works. Whitney Museum at Equitable Center, 787 Seventh Ave., between 51st and 52nd Sts. (554-1113). 9/8 at 7:30. Free.

DOWNTOWN DANCE FESTIVAL—At **the World Trade Center Austin J. Tobin Plaza:** 9/6 at 12:15, Manhattan Tap. 9/8 at 12:15, Moving Pictures/Lillo Way/Mark DeGarmo. 9/9 at 12:15, Overfoot—Jody Oberfelder-Riehm Dance Company. At **Chase Manhattan Plaza,** Nassau at Cedar Sts.: 9/6 at 12:15, the Battery Dance Company. 9/7 at 12:15, Manhattan Tap. 9/8 at 12:15, Forces of Nature. Free.

LOST—A work that uses shadow screens to tell the story of Virginia Dare, the first English child born in America; by Synergic Theater's David Manning and Suzanne White Manning. Also *Old Stones,* "movement theater drawn from Catalan Romanesque Art imagery." Schimmel Center, Pace U., Spruce St. near the Civic Center (799-5562). 9/8, 9, 10, 15, 16, 17 at 8. $10.

MAKING WAVES—Performances aboard the Staten Island Ferry. See Concerts, above, for 9/9, 10, 11.

NEW STUFF—A collaboration by **Kurt Fulton and Mike Kraus,** *First green—Watchface: The Dance Project,* to music by Joshua Fried, visuals by James Siena. **The 2nd Hand Dance Company,** with several short pieces. **Karl Anderson,** with *Potassium Depletion*. P.S. 122, 150 First Ave. (477-5288). 9/9, 10, 11 at 9. $8.

SERENA DANCE THEATER—Company of 35, with guest artist Rosalinda, from the Big Apple Circus, in dances based on the mythology of ancient of Egypt; also ethnic and modern cabaret dance. Damrosch Park, Lincoln Center. 9/10 at 8. Free.

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OTHER EVENTS

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FAIRS AND FESTIVALS this post-Labor Day week come with a variety of accents, flavors, and sounds—some of them in the same place at the same time. The annual **One World Festival,** for instance, is a self-termed "multi-ethnic celebration," 9/10, 11 at St. Vartan Park, Second Ave. and 35th St., noon-9 Sat., noon-7 Sun. Music and dance, food and arts and crafts, from around the world, east and west, north and south; consider this partial list of entertainers: Silver Strings of Italy, Royal Scottish Country Dancers, Bali-Java Dance Theatre, the Guzsaly Hungarian Dance Ensemble, and other groups from Bulgaria, Latin America, Greece, the African nations. Dance and music are ongoing, there'll be Armenian music for dancing Sat. night ($12 admission to the Kavookjian Auditorium), free classical-music recitals in St. Vartan Cathedral (centerpiece of the festival) by singers and instrumentalists both days, and much more . . . On a smaller, neighborhood scale, the **street festival of the E. 83rd St. Block Association,** 9/10, 11 a.m.-7, invites strollers to the 500 block, between York and East End Aves., to enjoy family fun, with children's games, street dancing, foods of many nations, merchandise of all sorts, including handcrafted things like sweaters and rugs. Proceeds for community services and improvement. Rain date is 9/11 . . . The **TAMA Fair,** on a mile's worth of Third Ave. between 14th and 34th Sts., is a packed one-day donnybrook, 9/11, 10 a.m.-5, hosted by the Third Ave. Merchants Association. Music and magic, food and collectibles, jewelry and entertainment, antiques and community-service information, with much of the proceeds going back into the neighborhood for Association projects . . . The **Great Irish Fair** will turn Coney Island into "Coney Ireland" and Steeplechase Park into "Emerald Park" for the weekend, 9/10, 11, when the "biggest Irish gathering in the country" takes over. There'll be music and step-dancing (to watch or join), crafts and arts, six stages for nonstop entertainment, Irish-style pubs, restaurant-vendors with Irish specialties, sports, rides, imported Irish products to take home; admission is free, 10 a.m. to dusk, but a $3 donation will go to Catholic Charities.

IT'S HARVEST TIME—or almost—and here's a trio of events mindful of the colorful and busy season: "What's Hot and What's Not" is the theme for the **Horticultural Society's Harvest Festival,** 9/10, 9/11, 10 a.m.-5 p.m., at 128 W. 58th St. (757-0915). New York's dedicated gardeners are displaying their flowers, vegetables, and fruits, and every competition entry has been grown in a vacant-lot, rooftop, terrace, or backyard garden somewhere in the five boroughs. "Largest sunflower," "longest cucumber," "biggest zucchini" (this one, children's division), are among the categories, and there are 19 flower classes. Also the winning recipe in a salsa competition and a sale of spring bulbs. Free . . . **Chinese Vegetable Farms in New York,** a slide lecture by anthropologist Hsiang-shui Chen, is part of a documentation study of the history of farmers in the area, focusing on the folk traditions of the group. Date is 9/11 at 2, at the New York Chinatown History Project, 70 Mulberry St. (619-4785); free, but a donation will be accepted . . . The annual **Children's Garden Harvest Fair at the Brooklyn Botanic Garden** is set for 9/10, 10 a.m.-4, at 1000 Washington Ave. (622-4433). Youngsters who've been working in the program this summer will give cooking demonstrations using the produce harvested. There'll also be games and square dancing, flower arranging and a raffle for flower and herb baskets as well as the produce.

INVITATIONS TO VISIT—The fall programs of the **Center for the Arts at the West Side YMCA,** 5 W. 63rd St. (787-6557), will be showcased in an evening of free trial classes, 9/8, 5:30-8:30. Jazz dance, photography, ballet, and songwriting are among the 70 fields available in upcoming courses, which also include "The Writer's Voice" program . . . **Town and Village Synagogue,** 334 E. 14th St. (677-8090), one of New York's Conservative congregations, will offer guided tours of classrooms, the chapel and sanctuary, and the remodeled social hall, at an open house 9/7, 7-9:30 p.m. Officers and heads of the synagogue committees will join Rabbi Henry Glazer to discuss with visitors educational and social as well as religious acitivities . . . Beginning 9/11, the **Abigail Adams Smith Museum** will also be open every Sun., 1-5. On the 11th, there'll be guided tours of the 1799 house and its gardens, at 421 E. 61st St. (838-6878); between 2 and 4, Courtly Music Unlimited will perform period music, and refreshments will be served in the garden (weather permitting). Scheduled on following second Sundays each month, are lectures, tours, or children's workshops. Admission, $2; seniors and students, $1 . . . This week's **Lunchbox Special at Yeshiva University Museum,** 2520 Amsterdam Ave. and W. 185th St., offers a vicarious trip to the Dominican Republic. Date is 9/8, and at 12:15 and 1:15 Dominican-born Danilo Santos will lead walking tours of the current exhibit, "Color Dominicano," a show of 35 color photographs by Domingo Bastista. $2 includes dessert and beverage (960-5390 to reserve) . . . **Open studios at Snug Harbor:** 9/11, 2-5, 28 artists will open the doors of their workspaces in the Matron's House, Building F, and Building H on the grounds of the Cultural Center. At 1000 Richmond Terrace, S.I. (718-448-2500).

CALENDAR NOTES—9/13 at 12:30, the original players in Marsha Norman's **"'Night, Mother," Kathy Bates and Anne Pitoniak,** will appear in a special reading performance of the drama, at St. Bartholomew's Church, Park Ave. and 50th St. Thomas Hoving will be the speaker-on-the-arts in the program, inaugurating the new season of Stanley Tannen's Free Theater Productions free performances (737-0073) . . . "Memories, memories" department (if you're lucky enough to remember): Dress up and **dance under the stars in Central Park,** for one wonderful evening at least. Fred Astaire and Cyd Charisse did it and we can, too—9/9, 6:30-10:30, on Bethesda Terrace, 72nd St. mid-park. It's a special evening to celebrate the renovation of the Terrace and its Fountain, and also the 68th anniversary of Roseland Ballroom. Winners of Roseland's Dance Olympics will give a special performance to show us how ballroom dancing can be. Wear comfortable shoes with your "elegant ballroom" look, and dance along to the music of the Bethune band . . . The **Washington Square Outdoor Art Exhibit** continues two more weekends, noon to sundown daily, on the streets around the Square at the foot of Fifth Ave. You'll find over 300 artists (most in person) exhibiting paintings and drawings, sculpture and crafts, on University Pl. from 13th St. to Waverly Pl., Washington Square East to 3rd St., LaGuardia Pl. to Houston St., and on Fifth Ave. between 10th and 8th.

TOURS

ADVENTURE ON A SHOESTRING—9/11 at 2, a walking tour of historic Roosevelt Island; call for meeting place: 265-2663. $5 (per tour, plus $2 roundtrip tramway fare).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 9/7, 9:30 a.m.-1: "Gracie Mansion"—Tour Gracie Mansion and explore Yorkville, where Middle European flavors blend with a lively upscale neighborhood; $15.

GUIDE SERVICE OF NEW YORK—9/11, 1-3: "Lower Manhattan History"—Explore the early days of New York on this historical walking tour of the area where the Dutch colony of Nieuw Amsterdam once stood; see Trinity Church, Bowling Green, St. Paul's Chapel, John Street and many more historical sights. $10 (408-3332 for reservations and information).

SIDEWALKS OF NEW YORK—Call 517-0201 for information and reservations ($10 per person). 9/10, 17, and 24 at 6: **The Famous on Fifth;** meet at Trader Vic's in the Plaza Hotel for an evening stroll among the movers of New York society and stardom; see the homes of Donald Trump, Lily Tomlin, Anthony Quinn and others . . . 9/10, 17, and 24 at 6: **Ye Olde Tavern Tour;** meet in front of the Public Theater, 425 Lafayette St., for visits to McSorley's, Minetta, Chumley's, the White Horse, others; you buy your own drinks . . . Saturdays, 9/10, 17, and 24 at 2 and Sundays, 9/11, 18, and 25 at 2: **Famous Murder Sites;** meet at 2 Columbus Circle, New York Convention and Visitors Bureau . . . 9/10, 17, and 24 at 2: **New York's Beverly Hills East,** a tour past some city celebrities' homes; meet at St. Barthlomew's Church, Park Ave. at 50th St. . . . 9/11 at 2: **Rock 'n' Roll Landmarks,** a walk around some clubs, concert spaces, and other landmarks; call for meeting place . . . 9/15 at 6 p.m.: **Hollywood on the Hudson,** a new tour of famous movie locations in Greenwich Village; meet at Sunset Strip, 113 Horatio at West St. and join Hollywood stars for a cocktail hour (buy your own); benefits the AIDS Resource Center ($20).

HUNGRY PEDALERS-Gourmet Bicycle Tours. 9/10 at 8:15 a.m. (rain date 9/17): "City Island Odyssey"—Tour the Mott-Haven and Longwood Historical Districts, with a detour for Hispanic pastries and coffee (buy your own); stop to buy food for a picnic on City Island at the Lydig-Avenue markets, and return via the verdant bike lane along Pelham Parkway and through Bronx Park (35 miles); meet at the Maine Monument at the N.E. corner of Columbus Circle (59th St. and C.P.W. (595-5542 or 222-2243). Fee: $12 or $20 for two; on day of tour, $15 or $25. Buy your own food.

CENTRAL PARK—9/10 at 2: "Walks and Talks: Lake Exploration"—See the Pool with its overhanging willows, the Loch with its cascades, and the open expanse of the Harlem Meer; meet at 100th St. and C.P.W.; 9/11 at 2: "Conservatory Garden Tour and Concert"—Meet at Fifth Ave. and 105th St. at the entrance to the Garden for a tour at 2; a concert by New York Philomusica will follow at 3:30. Call 397-3080 for reservations and information.

BROOKLYN HISTORICAL SOCIETY—9/10 at 11 a.m.: "Cobble Hill Tour and Lunch"—Walk through the brownstone-lined streets of this historic district and then enjoy lunch at a neighborhood spot (buy your own); meet at the Independent Savings Bank, corner of Court St. and Atlantic Ave. $5 (718-624-0890).

BROOKLYN BIRD CLUB—9/11 at 8:30 a.m, Grand Army Plaza entrance to Park: "Jamaica Bay Wildlife Refuge"—A last chance to catch southbound shorebirds, terns, and skimmers. $2 ($1 carpool fee); call registrar Elly Kover (718-499-8428) to register.

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries, butternuts, chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 9/10, Central Park, Manhattan; 9/11, Alley Pond Woods, Queens.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): A Woodlands walk every Sun. at 1; $2. Guided walks, with a different theme each Sat. at 10:30 a.m.; $2; 9/10 at 7:30 a.m.: "Birdwalk at Jamaica Bay Wildlife Refuge"—Explore birds of the shoreline with Larry Plotnick; meet at Alley Pond Environmental Center and travel to destination via carpool. $2 (register in advance) . . . **Staten Island Institute of**

Arts and Sciences, High Rock Park, 200 Nevada Ave., New Dorp, N.Y. (718-987-6233): 9/10, a field trip to High Rock Park to look for migrating birds; meet at 9:30 a.m. in the Nevada Ave. parking lot.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily, 10:15 a.m.–4:30, from the main lobby; $5. Note: when a stage show is scheduled, some tours are canceled; phone to confirm (246-4600, ext. 279).

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4204; Staten Island: 718-816-5456.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. 9/11: "Croton Aqueduct"—Walk 8 miles from Glenwood south through Tibbetts Brook Park and Van Cortlandt Park; meet at 9 a.m. at Grand Central Station near information booth for the 9:20 a.m. train (bring lunch and a beverage); call leader, Cap Field 718-274-0407 to register.

SPORTS

TENNIS—U.S. Open Championships, through 9/11. Defending champions are Ivan Lendl and Martina Navratilova; also among the competitors are Boris Becker, Jimmy Connors, Andre Agassi, Yannick Noah, Steffi Graf, Chris Evert, Gabriela Sabatini, Lori McNeil. 9/9, 10 at 11 a.m. only. 9/5, 6, 7, 8, at 11 a.m. and 7:30. Women's semi-finals: 9/9; Finals: 9/10. Men's semi-finals: 9/10; Finals: 9/11 at noon. USTA National Tennis Center (718-592-8000), Flushing Meadows Park, Queens. $10–32.

BASEBALL—Yankees, Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 9/5 at 4:05: vs. Cleveland; 9/6, 9/7 at 7:30: vs. Cleveland; 9/8, 9/9 at 7:30: vs. Detroit; 9/10 at 2:20: vs. Detroit; 9/11 at 1:30: vs. Detroit. $7.50–$11 ... **Mets,** Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 9/12, 13 at 7:35: vs. Pittsburgh. $6–$11.

FOOTBALL—Giants, Giants Stadium, E. Rutherford, New Jersey (201-935-8111). 9/5 at 8: vs. Washington; 9/11 at 1: vs. San Francisco. $18, $21.

BOXING—Madison Square Garden Felt Forum (563-8300). 9/8 at 7:30, 10 bouts scheduled. $10–$20.

STEPS—The Race Against Time, 9/11 at 11 a.m. A 3.1-mile run open to participants of all ages. Organized by CARE, over 20 million people worldwide will run simultaneously to benefit the world's needy children. The race begins and ends at 45th St. and 1st Ave., in front of the United Nations. $10. NYRRC, 860-4455 ... **YMCA Shape-up Walk,** 9/10 at 9 a.m. First annual walk for the homeless. Begins and ends in front of Tavern on the Green, E. 69th St. $5. YMCA, 564-1300 ... **YMCA Shape-up Run and Race Walk,** 9/10 at 10 a.m. Runners of all ages and paces are invited to participate in this 10-mile event which begins at E. 69th St., Central Park, and ends at W. 67th St., West Drive. $8–$15. YMCA, 787-4400 ... **New York City Stride,** 9/11 at 9:30 a.m. A 7-mile fitness walk, for all striders, through lower Manhattan. Begins and ends at Austin J. Tobin Plaza, World Trade Center. $17. For more information, *City Sports* Magazine 627-7040.

HORSE RACING—Belmont Fall Meeting through 10/17 (718-641-4700). Daily except Tue.; post time, 1:00. $2.50, Grandstand; $5, Clubhouse. Featured: 9/7, Hudson Hdcp. (NYB); 9/10, Maskette; 9/11, Lawrence Realization.

CHILDREN

CINDERELLA WORE COMBAT BOOTS—A children's comedy that takes a different look at the "Ella" family. Fri. at 5; Sat. at 1; Sun. at 1, through 9/18. Westside Arts Theatre, 407 W. 43rd St. (541-8394). $7.

PLAYING TOGETHER—A special program honoring Grandparents' Day. Unusual games and toys will be demonstrated throughout the afternoon on 9/11 at 1. At 2, there will be a performance of *Dona Anna, Palo Libre-Recordando Nuestros Juegos,* a play enacting children's games in Puerto Rico during the early 1900's. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1034). $3, adults; $1, children; $5, families.

LITTLE PEOPLE'S THEATRE COMPANY—*Cinderella* and *Goldilocks and the Three Bears* will be performed every Sat. and Sun., 9/10–11/20, at 1:30 and 3. The Courtyard Playhouse, 39 Grove St. (765-9540). $6, reserve.

FUNZAPOPPIN MAGIC SHOW—Taubenslag Productions. 9/11 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.50, reserve.

BOOKS OF WONDER—Steven Kellogg will narrate *The Island of the Skog,* a story about mice who flee the city only to come up against *The Skog.* 9/10 at noon. Books of Wonder, 132 Seventh Ave. (989-3270), at 18th St. Free ... Three stories will be read at the Hudson St. branch on 9/11 at 11:30 a.m. 464 Hudson St. (989-3270).

13TH STREET REPERTORY COMPANY—Every weekend: *The Rose That Refused to Bloom,* Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4.

THE WIZARD OF OZ—The Frank Baum classic set to an original country-and-western musical score. Every Sun. through summer at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

SPECIAL EXHIBITS— Children's | Fire | Prevention Art—Posters, banners, games, and art constructions by students, grades k–9 from the New York City Public School System, that reflect the lessons of fire safety and prevention; through the summer at the New York City Fire Museum, 278 Spring Street (691-1303). Mon.–Fri., 10 a.m.–4; call for weekend hours. Donation... **Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more; through 10/30. **City Play**—Traces the impact of play activities in New York City by incorporating and transforming the environment; photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy bi-plane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89. Both exhibits at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5, Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1; families, $5.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 9/10, 1–2:30: "Seed Flights"—Make parachute seeds and launch them from Princess Belva's castle. Free (reserve)... **The Dairy:** 64th St., mid-Park (397-3165). 9/11, 1:30–3: "Double Bubble Trouble"—Learn the art of making giant bubbles with the resident bubble master. Free (reserve)... **The Hans Christian Andersen Statue:** 72nd St. and Fifth Ave. in Central Park (397-3165): Every Sat. at 11 a.m. enjoy a story. 9/10, *Little Mouse's Painting,* told by Diane Wolkstein. Free.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 9/6 at 4: "Mask Making Workshop," a program presented by Sarah Germain at the **125th Street** branch, 224 E. 125th St. (534-5050)... 9/7 at 4: "Magic Show," a program for children ages 6 and up at the **Yorkville** branch, 222 E. 79th St. (744-5824)... 9/10 at 3: "Meet an Author," a storytelling program by author Rosebud Yellow Robe at the **Donnell Library Center,** Central Children's Room, 20 West 53rd St. (621-0618)... 9/12 at 11 a.m.: "Meet Theo Powell," an animal program at the **115th Street** branch, 203 W. 115th St. (666-9393)... 9/13 at 3:30: "Musical Medicine Show," a participatory program for ages 6–12 at the **Inwood** branch, 4790 Broadway (942-2445)... 9/13 at 3:30: "The Town Mouse and the Country Mouse," a puppet show with songs at the **67th Street** branch, 328 E. 67th St. (734-1717)... 9/13 at 3:30: "Eliot the Magic Man," a comedy magic show with balloon animals and audience participation at the **Ottendorfer** branch, 135 Second Ave. (674-0947)... **Bronx:** 9/6 at 3:30: "Animal Program," with Theo Powell and his animal friends at the **Francis Martin** branch, 2150 University Ave. (295-5287)... 9/6 at 4: "Puppet Show," a program based on a Caribbean folk tale at the **Hunt's Point** branch, 877 Southern Blvd. (542-2996)... 9/6 at 4: "The Lion and the Mouse," presented by the Puppet Works at the **Westchester Square** branch, 2521 Glebe Ave. (863-0436)... **Staten Island:** 9/7 at 2:30: "Create a Puppet," a program for children ages 5–12 at the **Port Richmond** branch, 75 Bennett St. (718-442-0158). Most programs require registration and are subject to change.

HOT PROSPECTS—Summer performances in Prospect Park, Brooklyn (718-965-8950). At the Picnic House, 9/10 at 5: "Bread and Puppet Theater"—See this company of larger-than-life puppets present a circus outside the Picnic House on the Long Meadow; preceding the show, a parade will be held at 3:45 down 7th Avenue, then up 3rd Street into the park. Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). Exhibits: "Nature Area"; "Pageant of Puppets"—Puppets, marionettes, puppet films, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don, the talking robot, program a rock video, and watch a show with 32 video projectors.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (769-5650). "Naturemax Theater"—See two films on New York City's largest indoor movie screen. Daily at 10:30 a.m., 12:30, 1:30, 3:30, and 4:30: *Grand Canyon: The Hidden Secrets,* which features beautiful cinematography; at 11:30 a.m. and 2:30 daily: *The Dream Is Alive,* the remarkable story of America's space-shuttle program. $3.50; $1.75, children (per film); double features shown Wed., Fri., and Sat. at 6 p.m. and 7:30 p.m. $5.50; $3, children. Admission: $3.50; children, $1.50.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 9/5 at 1: "Musical Instrument Hunt"; open 10 a.m.–5; donation. Museum will be closed 9/6–9/30 for renovations.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). Current exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory; "Structures," a look at how natural forces support structures. Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6–12... Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: 10 a.m.–5, daily. Closed, Tues. Adults, $3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 9/10, 9/11 at 11:30 a.m. and 3: "Sound Checkers"—An updated version of the ancient board game; Through October: "Tales in Tall Trees," an exhibit about story-making located in the first floor gallery. Listening, language, and decision-making skills are all emphasized as children make their way through a highly stylized forest of trees, stumps, and crannies. The major exhibit stations include "Peek-In-Tree," "Leaf-By-Leaf Tree," "Puppet Tree," "Four Seasons Reading Room," "Beasts Tree," "Story-Go-Round Tree," "Me Tree," and many more. "Clockworks Sound Arcade," a lively exhibit where children activate sound and light mechanisms to create unique rhythms and patterns. "Storytelling," every Sat. at 11:30 a.m. Main Gallery: "B Is For Building," designed to introduce children to building design, structure, and environment. Hours: Tue.–Fri., 1–4; also, Sat.–Sun., 11 a.m.–5. $2. Closed on Labor Day. New hours begin 9/13.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). Daily: Walruses, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.–4:45. Adults, $3.75; children, 2–12, $1.50 (under 2 free); senior citizens free, Mon.–Fri. after 2 (except holidays).

Nobody knows small business better than we do.

Photograph courtesy: Bodi

We know the agonies of the small business.

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NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 9/7: Keith Carroll Group. 9/8: Bob Arthurs Group. 9/9, 10: Tony Monte Trio. 9/11: Jane Williams Trio. 9/12: Blues Nite with Marty Roberts. 9/13: Phil Shimmel Group. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 9/7: Nobody's Business; Minx. 9/8: Bliss; Life in Between. 9/9: Tall Stories; Breathing Method. 9/10: David Duke; Bed Rock City. 9/11: Thick as Theives. 9/12: Ann Lkein; Tall Stories. 9/13: Unexpected Company; Ansonia. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 9/11: Red Hot Ray Brown Trio. 9/12: George Robert; Tom Harrell All-Stars. 9/13–18: Dizzy Gillespie Quintet. "After Hours ..." the Justin Robinson Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 9/7, 8: Laura Nyro. 9/9: Richard Barone; Betty. 9/10: Powertools featuring Bill Frisell, Ronald Shannon Jackson and Melvin Gibbs. 9/13: Al B. Sure!;Chris Rock. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 9/10: Pianist Kenny Barron and Red Mitchell on bass. 9/11–17: Mike Melvoin with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 9/7: Gayle Wynters and the Bob Kindred Quartet. 9/8: "Guitar Greats" with Howard Alden, Jack Lesberg, and Dan Barrett. 9/9, 10: The Pete Yellin Quartet. 9/12: The Widespread Jazz Orchestra. 9/13: The Adam Wolf Trio. Mon.–Thu. 8–midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 9/11: Monty Alexander's Ivory and Brass Jamboree. 9/12: Hamiet Bluiett Telepathic Big Band. 9/13–18: Oscar Brown, Jr. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 9/9: Joey Shrem, Whitman Field, Tym Kennedy, Stu Silberberg and Steve Reilly. 9/10: John and Maureen Fitzpatrick. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 9/11: Jackie and Roy Kral. 9/12: The Les Paul Trio. 9/13–15: Marc Cohen Trio with Gary Peacock and Jeff Hirschfield. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 9/9–18: Judy Carmichael. Sets Tue.–Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 9/7: Nat Jones. 9/8–10: Nat Jones Trio. 9/11: Dave Berkman. 9/13–15: Pete Malinverni. **Upstairs:** 9/9 at 8: "One Man Band" with James Lecesne; Grady Tate in concert at 10, followed by Teresa Burrell at 11:45. 9/10 at 7:30: Marta Sanders; followed by cabaret with Rita Jackson and Clare Bathe. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 9/7: STUFF II featuring Gordon Edwards. 9/8: Picture This; Shakin Snakes. 9/9: Vincent and the Wild Hearts; Dan Cazio. 9/10: Curtis T and the Kick; David Leonard. 9/11: A.W.O.L. 9/12: Jon Dunmore Midnight Jam. 9/13: Orphans of a Stone; Exeter. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 9/10: Pianist James Williams with Ray Drummond on bass. 9/11, 12: Pianist Harry Connick, Jr. 9/13–17: Pianist Steve Kuhn with Ron Carter on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 9/7: They Might Be Giants. 9/8: BOSHO. 9/10: Curlew. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 9/10: The Hot Club of France with singer Michele Bautier, Tue.–Wed. at 9 and 11, Thu.–Sat. at 9; and opening for comedienne Joan Rivers in her comedy "Workshop" Thu.–Sat. at 11. 9/13–10/8: Singer Mel Torme returns. Closed Sun. **AE, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 9/9: Dennis Brown with Lloyd Parks and We The People Band. 9/10: King Diamond; Flotsam & Jetsam. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 9/10: Mason Reese; Just Us plus Benny and the Bashers. 9/11: The Worms. 9/12: War Babies with Mark Newman. 9/13: The Bleeckers with Howie Wyeth. **AE. MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 9/11, 13–18: McCoy Tyner with Avery Sharpe and Louis Hayes. 9/12: Art Blakey and the Jazz Messengers. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. "Sweetwater's Goes Latin" month with 9/8–10: Mongo Santamaria. Shows Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. 9/7 from 6: Dance to the Latin beat of Hermanos Moreno, and 9/11: Charanga America. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 9/9, 10: Charlie Haden and Liberation Jazz Orchestra featuring Carla Bley. 9/12: "Salsa Meets Jazz" with Willie Colon and his orchestra; Mario Rivera and the Salsa Refugees with guest soloist Leon Thomas. **Terrace:** Through 10/2: Pianist Junior Mance with Marty Riviera on bass. Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. **Comedy Stop at the Top** (982-9292). 9/9, 10: Noo Yawk Tawk - improvisational comedy troup; Randy Credico. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/11: The George Adams-Don Pullen Quartet. 9/12: Mel Lewis and the Jazz Orchestra. 9/13–18: The Tommy Flanagan Trio with George Mraz and Kenny Washington. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 9/7, 8: Lew Tabacken Trio with Bill Goodwin on drums. 9/9: Mike Rabinowitz Quintet. 9/11: Teri Cox. 9/12: Charlie Persip and Superband. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). 9/7–11: Irene Reid. 9/12: "Comedy Out of Control" with Steve Solis, Jedda Jones and others. 9/13, 14: The Kit McClure Band. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 9/10, 12–17: Pianist Jane Jarvis with Milt Hinton on bass. 9/11: Guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 9/7: Jerry Jeff Walker. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 9/7–11: Comedian Michael Winslow. 9/13–15: Comedienne Carol Leifer. Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.–Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906) Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 9/7: "Comedy Break in the Wall Street Week" with hosts Tim "Andre" Davis and Eddie Stanley featuring Alan Chan and the Improvables, Chris Mann, Jon Sparano, and Wally Popailo. Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650) Through 9/11: Brian Regan, Mike Dean, Stanley Ullman, Mike Little, Mike Eagan and Danny Curtis. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC. V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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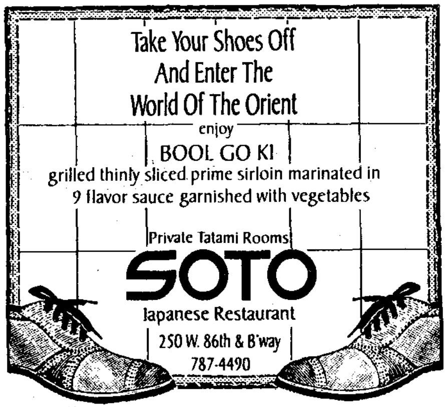

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NIGHTLIFE

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 9/7: Comedian Terry Day and magician Imam. 9/8: Terry Day and magician Torkova. 9/9, 10: Comedian Joe Monti and comedian Meir Yedid. 9/13: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/11: George Calfa, Bob Shaw, Fran Solomita and Anita Wise. 9/13–18: Ed Feldman, Peter Fogel, Jon Manfrellotti, Jimmy Tingle. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 9/17: The Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8–3 a.m. **AE, CB, DC.**

MAXI 'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/7, 8: King Sunny Ade. 9/9, 10: Mighty Sparrow. 9/14: R.P.M. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie. Through 9/24, Tue.–Sat. at 9: Marilyn Sokol returns accompanied by pianist Bob Goldstone. 9/7–24, Wed.–Sat. at 11: Jeff McBride. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 9/7, 8: *Dog Days Revue.* 9/9, 10: Deanna deCampos. 9/11: Teri Coyne; Donna Gentry. 9/13: *The End of the Dog Days,* musical revue. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 9/7: Michael McQuary; *Moments in the Air,* revue. 9/8: Heidi Mollenhauer; Michael McAssey. 9/9: Daugherty & Field; Nancy Timpanaro. 9/10: Jeff Harnar; Lois Sage. 9/12: Miss Lurain Penny & Friends. 9/13: *Moments in the Air,* revue. Shows at 8:30 and 11. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. 9/8, 14: Russ Riley. 9/9, 10: Janyse Singleton. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 9/7: Sara Zahn with pianist Tom Toriello. 9/8: Ellen Mittenthal with pianist Wes McAfee. 9/9: Carol Britto with Gene Bertoncini and Gary Mazeropoi. 9/10: Barbarea Lea with Paul Trueblood. 9/12: *"Year After Year" -The Love Songs of Bart Howard,* with Rita Gardner and Buddy Barnes. 9/13: Wynne Miller with pianist Don Smith. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 9/9: Pianist Frank Owens, Mon.–Fri. from 9:30–1 a.m. 9/13–10/29, Tue.–Sat. from 9:30: Singer-pianist Ronny Whyte returns. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Shelly Peiken plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Group. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Kurt Wieting plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by Larry Vuckovich, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–midnight. **Oak Room:** Pianist-composer Irving Fields, Tue.–Sat. from 7–9; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30–10:30 **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through September: Guitarist John Basile with Dave Finck on ass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB. DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 9/7: Gerry Dieffenbach and Amy Engelberg. 9/8: Gregori Grantham with pianist Jon Moore. 9/9: Cathy Darnall and Jay Kerr. 9/10: Linda Indian with pianist Sam Blake. 9/11: David Schaefer with Ken Phillips and Natalie Douglas. 9/12: Bill Graves and Kathy Robinson. 9/13: A Summertime Duet, musical comedy. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 9/7: Leather & Flather; *Call Me Ethel,* starring Rita McKenzie. 9/8: Buff ; Constance Pachl. 9/9, 10: Buffo; *Life is not Like the Movies,* a musical revue by Francesca Blumenthal. 9/11: Miss Lurain Penny; Miki Sakaguchi. 9/12: Maggie Soboil. 9/13: Maggie Soboil; People with Aids Theater Works. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed. and Sat., Clint Hayes takes over on Tue., Thu. and Fri. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Sept. 7

3:00/WNCN—Mozart: Cto. for Piano No. 16 in D; **Ravel:** *Le Tombeau de Couperin.*

WNYC—Villa Lobos: *Ciranda das sete Notas;* **Gould:** *Burchfield Gallery.*

WQXR-AM/FM—Dvorak: Symphonic Variations; **Liszt:** Piano Cto. No. 1 in E-Flat.

4:00/WNCN—Soler: Fandango in d; **Schubert:** Impromptu in B-Flat, Op. 142, No. 3.

WQXR-AM/FM—Rossini: Sonata No. 4 in B-Flat; **Mozart:** Qt. No. 3 in G.

5:00/WQXR-AM/FM—Parker: *A Northern Ballad;* **Volkmann:** Serenade No. 2 in F for Strings.

6:00/WNCN—C. P. E. Bach: Sym. in F; **Rachmaninoff:** *Moments Musicaux*, Op. 16, Nos. 2, 4, and 5.

7:00/WNYC—Los Angeles Philharmonic. Vladimir Ashkenazy, conductor. **Strauss:** *Tod und Verklarung;* **Debussy:** Nocturnes; **Previn:** Piano Cto.

8:00/WNCN—Beethoven: Sonata for Piano No. 23 in f, Op. 57, "Appassionata"; **J. Hoffman:** Qt. for Mandolin, Violin, Viola, and Lute in F.

8:05/WQXR-AM/FM—Barber: Piano Cto.; **Copland:** Piano Cto.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., Sept. 8

3:00/WNYC—McPhee: Nocturne; **Copland:** *Rodeo.*

WQXR-AM/FM—Barber: Violin Cto.; **Mozart:** Sym. No. 35 in D, "Haffner."

4:00/WNCN—G. Sammartini: Sonata for Cello in a; **Stravinsky:** Etudes for Orch.

WQXR-AM/FM—Sibelius: *Pohjola's Daughter;* **Liszt:** *Anneés de Pelerinage:* "Les Jeux d'eaux à la Villa d'Este."

5:00/WNCN—Schubert: Impromptu in c, Op. 90, No. 1.

WQXR-AM/FM—Rossini: *Semiramide:* Ov.; **Handel:** *Water Music:* Suite No. 2.

6:00/WNCN—Zelenka: Sinfonia in c; **Turina:** *Dances Gitanes,* Book II, Op. 84.

7:00/WNYC—Sante Fe Chamber Music Festival. **Mendelssohn:** Trio in c, Op. 66; **Chausson:** *Chanson perpetuelle;* **Saint-Saëns:** *Le bonheur est chose legere;* **Debussy:** 4 Songs; **Tchaikovsky:** Sextet.

8:00/WNCN—Reger: Sonata for Clarinet and Piano in f-Sharp, Op. 49, No. 2; **Lully:** *Le Temple de la Paix:* Suite.

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host; pianist Isaac Stern. **Beethoven:** Sonata for Violin No. 1 in D, Op. 12, No. 1; **Brahms:** Sonata for Violin No. 3 in d, Op. 108.

8:05/WQXR-AM/FM—Dvorak: Cello Cto. in b; Waltz No. 1 in A, Op. 54.

Fri., Sept. 9

3:00/WNCN—Prokofiev: Sonata for Violin and Piano No. 2 in D, Op. 94; **Bonporti:** Cto. a Quattro in E, Op. 11, No. 9.

WNYC—Weill: *Kleine Dreigroschenmusik;* **Kagel:** *10 Marches to Miss the Victory.*

WQXR-AM/FM—Kodaly: "Hary Janos" Suite; **Mozart:** Violin Cto. No. 4 in D.

4:00/WQXR-AM/FM—Elgar: Introduction and Allegro for Strings; **Liszt:** Hungarian Rhapsody No. 5.

5:00/WQXR-AM/FM—Schumann: *Manfred:* Ov.; **Bach:** Violin Partita No. 1.

7:00/WNYC—"High Performance." A Tribute to Irving Berlin.

6:00/WNCN—Viviani: Sonatas for Trumpet and Organ in C; **Haydn:** Divertimento for Harpsichord No. 4 in C.

8:00/WNCN—Britten: *Sinfonia da Requiem*, Op. 20; **Kabelevsky:** Cto. for Piano No. 3 in D, Op. 50, "Youth."

WNYC—"International Rostrum of Composers." **York Hoeller:** Piano Cto.; **Pistolesi:** *El Pre-Texto;* **Waldek:** *13 Ways of Looking at a Blackbird.*

8:05/WQXR-AM/FM—Ward: "Jubilation" Ov.; Cto. for Saxophone and Orch.

9:00/WNCN—Beethoven: Cto. for Piano No. 4 in G, Op. 58; **Albinoni:** Cto. for Trumpet in B-Flat, Op. 7, No. 3.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Joseph Silverstein, conductor. **Mozart:** Adagio in E; Rondo in C; Violin Cto. No. 4 in D; **Bach:** Violin Cto. in g; **Haydn:** Sym. No. 101 in D, "Clock."

Sat., Sept. 10

10:00 a.m./WNCN—Schumann: Qt. in F, Op. 41, No. 2; **Widor:** Suite for Flute, Op. 34.

WNYC—Beethoven: "Coriolan" Ov.; **Mozart:** Serenade in D.

10:04 a.m./WQXR-AM/FM—Sullivan: Ov. "di Ballo"; **Strauss:** *Burleske.*

11:00 a.m./WNCN—Respighi: *Botticelli Triptych;* **Bach:** Cto. for Violin in a.

WNYC—Brahms: *Zigeunerlieder;* **Bizet:** *Carmen:* Suites.

11:04 a.m./WQXR-AM/FM—Bach: Suite No. 2 in b; **Beethoven:** Piano Trio in B-Flat.

12:00/WNYC—Strauss: *Arabella:* Excerpts; **Glazounov:** Violin Cto.

1:00/WNCN—Vivaldi: *Four Seasons*, Op. 8, Nos. 1–4; **Purcell:** Trio Sonatas, No. 6 in g.

WQXR-AM/FM—"Saturday Afternoon at the Opera." **Verdi:** *Otello* (Domingo, Scotto, Milnes, National Philharmonic Orch./Levine).

5:00/WNCN—Grieg: "Sigurd Jorsalfar" Suite, Op. 56; **Powell:** *Rapsodie nègre.*

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Featuring the Manhattan String Quartet; pianist Ruth Laredo. **Schubert:** Qt. in E-Flat, Op. 125; **Shostakovich:** Qt. No. 14; **Brahms:** Piano Qt. in f.

8:00/WNCN—Mozart: Sym. No. 29 in A; **Bruch:** Swedish Dances for Piano, 4 Hands, Op. 63.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi; clarinetist Franklin Cohen. **Telemann:** Suite in a for Flautino and Strings; **R. Strauss:** Duet Concertino for Clarinet, Bassoon, and Strings with Harp; **Brahms:** Sym. No. 1 in c, Op. 68.

9:00/WNCN—Dukas: Sym. in C; **Bach:** Trio Sonata for Organ No. 6 in G.

Sun., Sept. 11

10:00 a.m./WNCN—"Classic Guitar." **Bondon:** Cto. for Guitar; **Granados:** *Valses Poeticos;* **Rossini:** *Barber of Seville:* Ov.

WNYC—Mozart: String Qt. No. 2; **Beethoven:** Violin Cto., Op. 61.

11:00 a.m./WNYC—"Pianists Who Composed: Music by Lipatti, Levitski, and Godowsky."

12:00/WNCN—Grainger: Fantasy on Gershwin's *Porgy and Bess;* **Beethoven:** Piano Qt. in D, Op. 36, No. 2.

1:00/WNCN—Chicago Symphony Orchestra. Leonard Bernstein, conductor. **R. Strauss:** *Death and Transfiguration,* Op. 24; **Don Juan,** Op. 20; *Till Eulenspiegel,* Op. 28; **Shostakovich:** Sym. No. 1 in F, Op. 10.

WNYC—"Opera Box."

WQXR-AM/FM—Mendelssohn: *A Midsummer Night's Dream;* **Hanson:** Sym. No. 2, "Romantic."

3:04/WQXR-AM/FM—New York Philharmonic. James DePriest, conductor; violinist Glenn Dicterow. **Fauré:** "Pelleas and Melisande" Suite, Op. 80; **Saint-Saëns:** Violin Cto. No. 3 in E-Flat, Op. 29; **Walton:** Sym. No. 1 in B-Flat.

4:00/WNCN—Mozart: Cto. for Piano No. 14 in E-Flat; **Chausson:** Poème for Violin and Orch., Op. 25.

7:00/WNCN—Mozart: Divertimento in F, "A Musical Joke."

8:00/WNCN—Weber: Cto. for Clarinet No. 1 in f, Op. 73; **Schubert:** Ten Variations on an Original Theme.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Auber:** *La Muette de Portici* (Anderson, Kraus, Aler, Monte Carlo Philharmonic/Fulton).

Mon., Sept. 12

3:00/WNCN—Wagner: *Parsifal:* Prelude to Act I; **Haydn:** Piano Trio in G.

WNYC—Smit: Flute Sonata; **Horwitz:** "Music Hall" Suite.

WQXR-AM/FM—Bridge: *The Sea:* Suite; **Copland:** *Rodeo.*

4:00/WNCN—L. Mozart: "Toy" Sym.; **Liszt:** Transcendental Etude No. 11 in D-Flat, "Harmonies de Soir."

WQXR-AM/FM—Mendelssohn: "Calm Sea and Prosperous Voyage" Ov.; **Chopin:** Polonaise No. 1 in c-Sharp, Op. 26, No. 1.

6:00/WNCN—Rosenmüller: *Studentenmusik*: Suite; **Tailleferre:** *Quatuor.*

7:00/WNCN—Poulenc: Cto. for Organ, Strings, and Tympani in g; **Glazounov:** Ov. No. 2 on 3 Greek Themes, Op. 6.

WNYC—National Symphony Orchestra. **Carter:** *Heart Not So Heavy As Mine;* **Piston:** Cello Variations; **Copland:** Organ Sym.

8:05/WQXR-AM/FM—Prokofiev: Violin Cto. No. 1 in D; **Barber:** Essay for Orch. No. 3.

9:00/WNCN—Mozart: Sym. No. 36 in C, "Linz"; **Mendelssohn:** Andante con Variazioni, Op. 83.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Sessions:** Cto. for Orch.; **Mendelssohn:** Sym. No. 2 in B-Flat, Op. 52.

Tue., Sept. 13

3:00/WNCN—Haydn: Qt. in E, Op. 54, No. 3; **MacDowell:** Sonata for Piano No. 1, Op. 45, "Tragica."

WNYC—Macello: Oboe Cto.; **Schubert:** Octet.

WQXR-AM/FM—Stravinsky: "Pulcinella" Suite; **Bach:** Brandenburg Cto. No. 5 in D.

5:00/WNCN—Verdi: *Aida,* Ov.; **Holst:** Lyric Movement for Viola and Small Orch.

WQXR-AM/FM—Lalo: *Le Roi d'Ys:* Ov.; **Haydn:** Piano Cto. No. 5 in C.

7:00/WNYC—"The Frick Collection Concerts." Featuring the Coull String Quartet. **Mozart:** String Qt., "The Hunt"; **R. Simpson:** String Qt. No. 11; **Schubert:** String Qt., Op. 29.

8:00/WNCN—Debussy: *La Mer;* **Spohr:** Cto. for Violin No. 8 in a, Op. 47.

8:05/WQXR-AM/FM—Schoenberg: Cello Cto. in D; *Transfigured Night.*

9:00/WNCN—R. Strauss: *Also Sprach Zarathustra,* Op. 30; **Stravinsky:** *Five Easy Pieces.*

9:06/WQXR-AM/FM—The Montreal Symphony Orchestra. Mariss Jansons, conductor; violinist Ilia Kaler. **Verdi:** *Ivespri Siciliani:* Ov.; **Prokofiev:** Violin Cto. No. 2; **Rachmaninoff:** Sym. No. 2.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY TONY COOK

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11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 Wed.–Fri.: *Plastic Man*
Mon., Tue.: *Popeye*
7 *World News*
9 Wed.–Fri.: *Zoobilee Zoo*
Mon., Tue.: *Snorks*
11 Wed.: *Open Mind.* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Insight*
Tue.: *Tom and Jerry*
13 *Bodywatch*
M Wed.: **Movie:** *The Spiral Staircase*
Fri.: **Movie:** *The Killer That Stalked New York*
S Wed.: **Movie:** *Stranger on the Run*
Mon.: **Movie:** *Julia*

6:30 a.m.
2 News
4 *Before Hours*
5 Wed.–Fri.: *Popeye*
Mon., Tue.: *Flintstones*
9 Wed.–Fri.: *Comic Strip*
Mon., Tue.: *Popeye*
11 *Spiral Zone*
13 *New Jersey News* (except Mon., Tue.)
Mon.: *Currents*
Tue.: *MacNeil Lehrer*
H Fri.: *Supermom's Daughter*
M Tue.: **Movie:** *Superman IV*
S Fri.: **Movie:** *Gandhi*

6:45 a.m.
4 News
21 *A.M. Weather*
H Mon.: *Which Mother Is Mine?*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Good Day New York*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Smurfs*
13 Wed.–Fri.: *Sesame Street*
Mon.: *All About TV*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Wed.: *Lyle, Lyle Crocodile*
Thu.: *When, Jenny? When?*
Tue.: *When, Jenny? When?*
M Thu.: **Movie:** *The Living Daylights*
Mon.: **Movie:** *The Mark of Zorro*
S Tue.: **Movie:** *The Adventures of Mark Twain*

7:30 a.m.
9 *Jetsons*
11 *Jem*
13 Mon., Tue.: *Sesame Street*
21 *Homestretch*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Tales of Little Women*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Tales of Little Women*
M Wed.: **Movie:** *Decision at Sundown*
Fri.: **Movie:** *Soylent Green*
S Thu.: **Movie:** *The Pick-Up Artist*

8:00 a.m.
9 Wed.–Fri.: *Bugs Bunny*
Mon., Tue.: *Gumby*
11 *G.I. Joe*
13 Wed.–Fri.: *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Charlotte's Web*
Thu.: **Movie:** *The Sky's No Limit*
Fri.: **Movie:** *Local Hero*
Mon.: **Movie:** *No Retreat, No Surrender*
Tue.: **Movie:** *Cat Ballou*
M Tue.: **Movie:** *Police Academy IV*
S Wed.: **Movie:** *Julia*
Mon.: **Movie:** *The Dark Side of Love*

8:30 a.m.
9 Wed.–Fri.: *Dinosaucers*
Mon., Tue.: *My Little Pony*
11 *Bionic Six*
13 *Mister Rogers*
M Mon.: **Movie:** *The Sunshine Boys*
S Tue.: **Movie:** *Rustlers' Rhapsody*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *Hour Magazine*
7 *Live With Regis and Kathie Lee*
9 Wed.–Fri.: *My Favorite Martian*
Mon., Tue.: *Care Bears*
11 *Transformers*
13 *Sesame Street*
21 *Owl TV*
31 *Body Pulse*
M Wed.: **Movie:** *Hangman's Knot*

9:30 a.m.
2 *Divorce Court*
9 *I Dream of Jeannie*
11 *The Munsters*
21 *Reading Rainbow*
31 *Body Electric*
H Wed.: **Movie:** *Jesus*
Thu.: **Movie:** *The Whistle Blower*
Mon.: **Movie:** *House II: The Second Story*
M Thu.: *Max Movie Show*
Fri.: **Movie:** *Diamond Head*
Tue.: **Movie:** *Sweet Lorraine*
S Thu.: *Really Rosie*

10:00 a.m.
2 *Family Feud*
4 *Sale of the Century*
5 Wed.–Fri.: *Gilligan's Island*
Mon., Tue.: *Family Medical Center*
7 *Sally Jessy Raphaël*
9 *People Are Talking*
11 *Eight Is Enough*
21 *Newton's Apple*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
H Fri.: *How to Raise a Street-Smart Child*
Tue.: **Movie:** *A Fine Mess*
M Thu.: **Movie:** *The Snake Pit*
S Wed.: **Movie:** *The Last of Sheila*
Thu.: **Movie:** *The Night of the Iguana*
Fri.: **Movie:** *Million Dollar Mermaid*
Mon.: **Movie:** *Goodbye, Mr. Chips*
Tue.: **Movie:** *Summer of '42*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 Wed.: **Movie:** *Banacek* (1976). George Peppard.
Thu.: **Movie:** *McCloud: Manhattan Manhunt* (1978). Dennis Weaver.
Fri.: **Movie:** *McMillan: The Devil You Say* (1977). Rock Hudson.
Mon.: **Movie:** *McMillan: Freefall to Terror* (1977). Rock Hudson.
Tue.: **Movie:** *Banacek: Project Phoenix* (1978). George Peppard.
21 *Instructional Television* (concludes at 3)
31 Wed.: *World Chronicle*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Adam Smith*
Tue.: *State of the Arts*
M Wed.: **Movie:** *Funny Girl*
Mon.: **Movie:** *Sheena*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
7 *Growing Pains*
9 *People Are Talking*
11 *White Shadow*
31 Wed.: *Business of Management*
Thu.: *All About TV*
Fri.: *Adam Smith*
Mon.: *World Beat*
Tue.: *Bill Moyers World of Ideas*
H Fri.: **Movie:** *Haunted Honeymoon*
Mon.: **Movie:** *The Last of Sheila*
M Tue.: **Movie:** *The Grapes of Wrath*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
31 *New York City Votes*
H Wed.: **Movie:** *Control*
Thu.: *Verdict: The Wrong Man*
Tue.: *Cyndi Lauper*
M Fri.: **Movie:** *Scandal Sheet*

NOON
2 News
4 *Super Password*
5 *All in the Family*
7 *Ryan's Hope*
9 News
11 Wed.: **Movie:** *Here Come the Tigers* (1978). Richard Lincoln.
Thu.: **Movie:** *Ring of Passion* (1978). Bernie Casey.
Fri.: **Movie:** *The List of Adrian Messenger* (1963). George C. Scott.
Mon.: **Movie:** *Torpedo Run* (1958). Glenn Ford.
Tue.: **Movie:** *Joy Ride* (1979). Desi Arnaz.
13 Wed.–Fri.: *Make Yourself at Home*
Mon.: *Inside Albany*
Tue.: *American Interests*
31 Wed.: *The Struggle for Poland*
Thu.: *Upstairs, Downstairs*
Fri.: *Modern Maturity*
Mon.: *Lonesome Pine Trails*
Tue.: *America's Testament*
M Thu.: **Movie:** *A Reflection of Fear* (cc)
S Wed.: **Movie:** *The Fifth Missile*
Thu.: **Movie:** *The Dark Side of Love*
Fri.: **Movie:** *Evil Under the Sun*
Tue.: **Movie:** *Three O'Clock High*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *I Love Lucy*
7 *Loving*
31 Fri.: *Science Journal*
H Thu.: **Movie:** *Cat Ballou*
Fri.: **Movie:** *A Fine Mess*
Tue.: **Movie:** *The Pick-Up Artist*
M Mon.: **Movie:** *Walk Like a Man*
S Mon.: **Movie:** *The Adventure of the Action Hunters*

1:00
4 *Days of Our Lives*
5 *Bewitched*
7 *All My Children*
9 Wed.–Fri.: *High Rollers*
Mon., Tue.: *Cannon*
13 Wed.: *One-on-One*
Thu.: *Defense Monitor*
Fri.: *Innovation*
Mon.: *Learning Link*
Tue.: *The Big A*
31 Wed.: *Mystery!: Cover Her Face*
Thu.: *Moments in Time*
Fri.: *Window on World*
Mon.: *Declaration of Independence*
Tue.: *Masterpiece Theatre: The Sword Divided*
H Wed.: **Movie:** *The Stone Boy*
Mon.: **Movie:** *What's Up, Doc?*
M Wed.: **Movie:** *They Only Kill Their Masters*
Fri.: **Movie:** *Gentleman's Agreement*

1:30
2 *Bold and the Beautiful*
5 *Gilligan's Island*
9 Wed.–Fri.: *Love Connection*
13 Wed.–Fri.: *Joy of Painting*
Mon., Tue.: *Books From Cover to Cover*
M Thu.: **Movie:** *Witness for the Prosecution*
Tue.: **Movie:** *The Man From Snowy River*

2:00
2 *As the World Turns*
4 *Another World*
5 Wed.–Fri.: *Popeye*
Mon., Tue.: *Dennis the Menace*
7 *One Life to Live*
9 Wed.–Fri.: *Newlywed Game*
Mon., Tue.: *Barnaby Jones*
11 *Best Talk in Town*
13 *French in Action*
31 Wed.: *Precious Memories: Strolling 47th Street*
Thu.: *Bradshaw On: The Family*
Mon.: *European Journal*
Tue.: *Shoulder to Shoulder*
H Fri.: **Movie:** *Big Trouble in Little China*
Tue.: **Movie:** *Jesus*
M Mon.: *Comedy Experiment*
S Thu.: **Movie:** *Something for a Lonely Man*
Fri.: **Movie:** *Love With a Perfect Stranger*
Mon.: **Movie:** *Julia*
Tue.: **Movie:** *Just Me and You*

2:15
H Thu.: **Movie:** *Blind Date*

2:30
5 Wed.–Fri.: *The Flinstones*
Mon., Tue.: *Real Ghostbusters*
9 Wed.–Fri.: *Dating Game*
11 *Heathcliff*
13 Wed.–Fri.: *French Chef*
Mon., Tue.: *Dinner at Julia's*
31 Fri., Mon.: *This Old House*
H Wed.: **Movie:** *The Pick-Up Artist*
Mon.: **Movie:** *The Sky's No Limit*
M Mon.: **Movie:** *Ice Station Zebra*

- S Wed.: **Movie:** *Rustlers' Rhapsody*

3:00
- 2 *Guiding Light*
- 4 *Santa Barbara*
- 5 Wed.–Fri.: *Dennis the Menace*
    - Mon., Tue.: *Alvin*
- 7 *General Hospital*
- 9 Wed.–Fri.: *Cannon*
    - Mon., Tue.: *Sweethearts*
- 11 *Ghostbusters*
- 13 *Louisiana Cookin'*
- 21 *Mister Rogers*
- 31 Wed., Thu.: *Frugal Gourmet*
    - Fri.: *European Montage*
    - Mon.: *All About TV*
    - Tue.: *Frugal Gourmet*
- M Wed.: **Movie:** *Light of Day*
    - Fri.: **Movie:** *Making Contact*

3:30
- 5 Wed.–Fri.: *Real Ghostbusters*
    - Mon., Tue.: *Ducktales*
- 9 Mon., Tue.: *Dating Game*
- 11 *Yogi Bear Show* (except Fri.)
    - Fri.: **Special:** *C.O.P.S*
- 13 Wed.–Fri.: *Frugal Gourmet*
    - Mon., Tue.: *Sesame Street*
- 21 *Sesame Street*
- 31 *Video Music Box*
- M Thu.: *Fats Domino and Friends*
    - Tue.: **Movie:** *The Gunfighter*

4:00
- 2 *Superior Court*
- 4 *Donahue*
- 5 Wed.–Fri.: *Ducktales*
    - Mon., Tue.: *Double Dare*
- 7 *Oprah Winfrey Show*
- 9 Wed.–Fri.: *Barnaby Jones*
    - Mon., Tue.: *Love Connection*
- 11 *Tom and Jerry* (except Fri.)
- 13 Wed.–Fri.: *Sesame Street*
- H Wed.: *Survival Series*
    - Thu.: *When, Jenny? When?*
    - Fri.: *Supermom's Daughter*
    - Mon.: *Which Mother Is Mine?*
    - Tue.: *When, Jenny? When?*
- S Wed.: **Movie:** *A Christmas Story*
    - Thu.: **Movie:** *The Adventures of Mark Twain*
    - Fri.: *Schoolboy Father*
    - Mon.: **Movie:** *A Christmas Story*
    - Tue.: **Movie:** *Huckleberry Finn*

4:30
- 2 *People's Court*
- 5 Wed.–Fri.: *Double Dare*
    - Mon., Tue.: *Finders Keepers*
- 9 Mon., Tue.: *Newlywed Game*
- 11 *Fun House*
- 13 Mon., Tue.: *Mister Rogers*
- 21 *Reading Rainbow*
- 31 Wed.: *Innovation*
    - Thu.: *Take Charge*
    - Fri.: *Y.E.S.*
    - Mon.: *Looking East*
    - Tue.: *Make Yourself At Home*
- H Thu.: **Movie:** *The Man Who Saw Tomorrow*
    - Tue.: *Supermom's Daughter*
- M Thu.: **Movie:** *Bill Cosby Himself*
    - Fri.: **Movie:** *Walk Like a Man*

4:45
- M Wed.: **Movie:** *Hunk*

5:00
- 2 4 7 News
- 5 *Different Strokes*
- 9 *Hawaii Five-O*
- 11 *Little House*
- 13 Wed.–Fri.: *Mister Rogers*
    - Mon., Tue.: *Reading Rainbow*
- 21 *Sesame Street*
- 31 *New York City Votes*
- H Wed.: **Movie:** *The Quick and the Death*
    - Fri.: **Movie:** *Winners Take All*
    - Mon.: **Movie:** *To Be or Not to Be*
- M Mon.: **Movie:** *Roxanne*
    - Tue.: *Crazy About the Movies:* "Gregory Peck"
- S Fri.: *Santiago's America*

5:30
- 2 News
- 5 *Facts of Life*
- 13 Wed.–Fri.: *Reading Rainbow*
    - Mon., Tue.: *3-2-1 Contact*
- 31 *City Comment*
- H Tue.: **Movie:** *Mr. Mom*
- S Thu.: *Really Rosie* (cc)

5:45
- 31 *News From City Hall*

Weeknights, SEPTEMBER 7–9 and 12–13

WED., SEPT. 7

6:00
- 2 4 7 News
- 5 *Three's Company*
- 9 *T.J. Hooker*
- 13 *New Jersey News*
- 21 *Newton's Apple*
- 31 Italian programming (concludes at 8)
- S **Movie:** *Julia*

6:30
- 5 *Family Ties*
- 7 11 News
- 13 21 *Nightly Business Report*
- H **Movie:** *No Retreat, No Surrender*
- M **Movie:** *Walk Like a Man*

7:00
- 2 *Win, Lose or Draw*
- 4 5 News
- 7 *Jeopardy*
- 9 *$100,000 Pyramid*
- 11 *Cheers*
- 13 *World at War*
- 21 *Contact: Long Island*

7:30
- 2 *Wheel of Fortune*
- 4 *We Got It Made*
- 5 *Current Affair*
- 7 *Hollywood Squares*
- 9 *Barney Miller*
- 11 **Baseball:** Yankees vs. Cleveland
- 21 *World of Survival*

8:00
- 2 *Jake & the Fatman*
- 4 *Funny People*
- 5 **Movie:** *The Big Sleep* (1978). Robert Mitchum.
- 7 *Growing Pains*
- 9 **Special:** *King of the Olympics.* Part II.
- 13 *MacNeil/Lehrer*
- 21 *Infinite Voyage*
- 31 *Dark Shadows*
- H *On Location*
- M **Movie:** *Platoon*
- N **Movie:** *A Midsummer Night's Dream*
- S *Brothers*

8:30
- 7 *Head of the Class*
- 31 *Eastenders*
- S *Super Dave*

9:00
- 2 *The Equalizer*
- 4 **Movie:** *I Married a Centerfold* (1984). Teri Copley.
- 7 *Hooperman*
- 13 *Firing Line Special*
- 21 **Movie:** *That's Dancing!* (1985). Gene Kelly. A compilation of film clips which takes a look at dance through the eyes of Hollywood; hosted by Gene Kelly, Liza Minnelli, and Mikhail Baryshnikov.
- 31 *The Four Horseman: The Wastes of War*
- H *America Undercover:* "Why Did Johnny Kill?"
- S **Movie:** *Hamburger Hill*

9:30
- 7 *Slap Maxwell*

10:00
- 2 *Wiseguy*
- 5 9 11 News
- 7 *China Beach*
- 31 *The Infinite Voyage*
- H *Vietnam War Story*
- M **Movie:** *Shaft*

10:30
- 11 *Odd Couple*
- H *The Hitchhiker*
- N **Movie:** *Clockwise*

11:00
- 2 4 News
- 5 *M*A*S*H*
- 7 News
- 9 *Benny Hill*
- 11 *Odd Couple*
- 13 *Global Confence*
- 31 *Hellenic TV U.S.A.*
- H **Movie:** *The Pick-Up Artist*
- S **Movie:** *Hard Ticket to Hawaii*

11:30
- 4 *Tonight Show*
- 5 *Taxi*
- 7 *Nightline*
- 9 *Morton Downey Show*
- 11 *The Honeymooners*
- 13 **Movie:** *Ruggles of Red Gap* (1935). Charles Laughton.

11:35
- 2 **Special:** *U.S. Open Highlights*

11:45
- M **Movie:** *Death Wish*

MIDNIGHT
- 2 To be announced
- 5 *Late Show*
- 7 **Movie:** *Trial of Lee Harvey Oswald.* Part I. Ben Gazzara.
- 11 *Star Trek*
- 21 *Nightly Business Report*

12:30 a.m.
- 4 *David Letterman*
- 9 *Alfred Hitchcock Presents*
- 21 *Nova:* "Pioneers of Surgery"
- H **Movie:** *Used Cars*
- N **Movie:** *The Wedding Rehearsal*

12:45 a.m.
- S **Movie:** *Down Twisted*

1:00 a.m.
- 5 *Archie Bunker*
- 9 *Joe Franklin Show*
- 11 *Twilight Zone*

1:10 a.m.
- 13 **Movie:** *The Great Northfield* (1972). Robert Duvall.

1:20 a.m.
- M **Movie:** *Black Moon Rising*

1:30 a.m.
- 4 *Later With Bob Costas*
- 11 News
- 5 *Foster Parent's Plan*

1:55 a.m.
- 2 News

2:00 a.m.
- 4 News
- 5 *Synchronal*
- 9 *Home Shopping Overnight*
- 11 *Twilight Zone*

2:15 a.m.
- 7 News

2:20 a.m.
- H **Movie:** *Rosemary's Baby*
- S **Movie:** *Such Good Friends*

2:25 a.m.
- 7 **Movie:** *Welcome to Arrow Beach* (1974). Laurence Harvey.

2:30 a.m.
- 4 *Wil Shriner Show*
- 5 *I Love Lucy*
- 11 *Twilight Zone*

3:00 a.m.
- 5 **Movie:** *Crack in the World* (1965). Dana Andrews.
- 11 **Movie:** *Charlie Chan in the Dark Alibi* (1946). Sidney Toler.
- 13 *Newscast From the Past*
- M **Movie:** *Emmanuelle*

3:30 a.m.
- 4 *Hit Squad*

3:45 a.m.
- 13 *Citizen Seatbelt*

4:00 a.m.
- 4 *Matchmaker*
- 13 *Drinking, Driving: The Tolls, The Tears*
- S **Movie:** *Patricia*

4:30 a.m.
- 4 *Ben Casey*
- 7 *The Avengers*
- 11 *Twilight Zone*

4:40 a.m.
- H *Vietnam War Story*
- M **Movie:** *Platoon*

5:00 a.m.
- 5 *I Love Lucy*
- 11 *Twilight Zone*
- 13 *Portrait of a Family*

5:10 a.m.
- H **Movie:** *Born American*

5:30 a.m.
- 4 *New Wilderness*
- 5 *I Love Lucy*
- 7 *Morning Stretch*
- 11 News
- 13 *Portrait of a Family*

5:45 a.m.
- S **Movie:** *A Christmas Story*

THU., SEPT. 8

6:00
- 2 4 7 News
- 5 *Three's Company*
- 9 *T.J. Hooker*
- 13 *New Jersey News*
- 21 *Newton's Apple*
- 31 Italian programming (concludes at 8)
- H **Movie:** *Sweet Dreams*
- S **Movie:** *The Adventures of the Action Hunters*

6:15
- M *Max Headroom Show*

6:30
- 5 *Family Ties*
- 7 News
- 11 *The Jeffersons*
- 13 21 *Nightly Business Report*

6:45
- M **Movie:** *The Mission*

7:00
- 2 *Win, Lose or Draw*
- 4 5 News
- 7 *Jeopardy*
- 9 *$100,000 Pyramid*
- 11 *Cheers*
- 13 *World at War*
- 21 *Contact: Long Island*

7:30
- 2 *Wheel of Fortune*
- 4 *Out of This World*
- 5 *Current Affair*
- 7 *Hollywood Squares*
- 9 *Barney Miller*
- 11 News
- 21 *World of Survival:* "Miracle at Laguna Madre." Shows how the Barrier Islands recovered from the devastating effects of a hurricane.
- S **Movie:** *Mr. Mom*

8:00
- 2 *48 Hours*
- 4 *Cosby Show*
- 5 **Special:** *Lifequest: One Nation Under Stress*
- 7 **Movie:** *Racing With the Moon* (1984). Sean Penn, Elizabeth McGovern, Nicholas Cage.
- 9 *Evening Magazine*
- 11 **Movie:** *Young Blood* (1986). Rob Lowe.
- 13 *MacNeil/Lehrer*
- 21 *Wild America:* "Designs for Defense." Examines the built-in methods for protection of wild life such as porcupine quills and camouflage.
- 31 *Dark Shadows*
- H *Comedy Hour*
- N **Movie:** *Rembrandt*

8:30
- 4 *Hope News Network*
- 9 *Carol Burnett*
- 31 *Eastenders*

8:40
- 21 *This Old House*

9:00
- 2 **Movie:** *Open Admissions*
- 5 **Special:** *Hollywood: The Gift of Laughter*
- 9 *Morton Downey Show*
- 13 *The Infinite Voyage*
- 31 *Mystery!: Cover Her Face.* Roy Marsden returns as Chief Inspector Adam Dalgliesh in this six-part serial based on the P.D. James novel.
- H **Movie:** *Body Double*
- M **Movie:** *Kelly's Heroes*
- S **Movie:** *A Nightmare on Elm Street 3* (cc)

9:20
- 21 *Mystery!: Cover Her Face*

9:30
- 4 *Cheers*
- N **Movie:** *My Beautiful Laundrette*

10:00
- 4 *L.A. Law*
- 5 9 11 News
- 7 *News Special*
- 13 *TV From Down Under*
- 31 *Tenko.* Powerful drama of life in a Japanese prison camp for women.

10:30
- 11 *Odd Couple*
- 21 *Are You Being Served?*

11:00
- 2 4 News
- 5 *M*A*S*H*
- 7 News
- 9 *Benny Hill*
- 11 *Odd Couple*
- 13 *Channel Crossings*
- 21 *Are You Being Served?*
- 31 *Hellenic TV U.S.A.*
- H *Inside the NFL*
- S *Gleason*

11:30
- 4 *Tonight Show*
- 5 *Taxi*
- 7 *Nightline*
- 9 *Baretta*
- 11 *The Honeymooners*
- M **Movie:** *The Living Daylights*
- N **Movie:** *Matewan*
- S **Movie:** *Heartburn*

11:35
- 2 **Special:** *U.S. Open Highlights*

MIDNIGHT
- 5 *Late Show*
- 7 **Movie:** *The Trial of Lee Harvey Oswald.* Part II (1977). Part I 9/7 at midnight.
- 11 *Star Trek*
- 21 *Nightly Business Report*
- H **Movie:** *Trading Places*

12:05 a.m.
- 2 **Movie:** *The Imagemaker* (1986).

12:30 a.m.
- 4 *David Letterman*
- 9 *Alfed Hitchcock Presents*
- 13 **Movie:** *That Uncertain*

TELEVISION

Feeling (1941). Merle Oberon.
21 *The Africans.* The controversial nine-part series presenting a view of contemporary Africans.

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:25 a.m.
S **Movie:** *The Pick-Up Artist*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News

1:45 a.m.
M **Movie:** *The Cowboys*

1:50 a.m.
7 News

2:00 a.m.
4 News
5 *Credit Time Bomb*
9 *Home Shopping Overnight*
11 *Perry Mason*
13 *The Day the Universe Changed*
H **Movie:** *Hunter's Blood*

2:05 a.m.
2 News

2:20 a.m.
7 **Movie:** *The McCullochs* (1975). Forrest Tucker.

2:30 a.m.
4 *Wil Shriner Show*
5 *I Love Lucy*

2:55 a.m.
S **Movie:** *McCabe and Mrs. Miller*

3:00 a.m.
5 **Movie:** *Fancy Pants* (1976). Bob Hope.
11 *Lifestyles of the Rich and Famous*
13 *The Mole Concept*

3:30 a.m.
4 *Hit Squad*

3:45 a.m.
H **Movie:** *The Fly*

3:50 a.m.
M *Comedy Experiment*

4:00 a.m.
4 *Matchmaker*
7 *Branded*
11 *Twilight Zone*
13 *Structure of the Atom*

4:20 a.m.
M **Movie:** *Private Investigations*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*

4:45 a.m.
5 *I Love Lucy*

5:00 a.m.
11 *U.S. Farm Report*
13 *New Literacy*

5:15 a.m.
5 *Popeye*

5:25 a.m.
H *Comedy Hour*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *New Literacy*
S *Great American Fourth of July and Other Disasters*

FRI., SEPT. 9

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *Harry and the Hendersons*
S **Movie:** *Oliver's Story*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 **Movie:** *Harper* (1966). Paul Newman.
11 *Cheers*
13 *This Old House*
21 *Contact: Long Island*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
11 News
13 *Adam Smith*
21 *World of Survival:* "Africa's Hunting Dogs"
S *Gleason*

8:00
2 *Secret Witness*
4 *The Highwayman*
5 **Movie:** *Parallex View* (1974). Warren Beatty.
7 *Perfect Strangers*
11 **Movie:** *The Ambassador* (1981). Robert Mitchum.
13 *MacNeil/Lerher*
21 *Nature:* "Aspen"
31 *Washington Week in Review*
H *Young Comedians Reunion*
M **Movie:** *Roxanne*
N **Movie:** *Hard Traveling*
S **Movie:** *Born in East L.A.*

8:30
7 *Saturday Morning Preview Show*
31 *Eastenders*

9:00
4 *Blacke's Magic*
7 *News:* "Class of '72—Death Row."
13 *And the Pursuit of Happiness.* Filmmaker Louis Malle's documentary profile of America's immigrants.
21 *Soldiers: A History of Men in Battle*
31 **Movie:** *Doctor Who*
H **Movie:** *Meatballs III*

9:30
2 *Run Till You Fall*
S *Comedy Club*

10:00
4 *Miami Vice*
5 9 11 News
7 *20/20*
21 *The Unknown Soldier.* Jason Robards hosts this moving tribute to American servicemen who lost their lives and identities during W. W. II.
M *Martin Mull*
N **Movie:** *Dream Wife*
S *Brothers*

10:30
9 News
11 *Odd Couple*
13 *Wall $treet*
31 *Autograph.* Examines the cultural and social changes in our world through the eyes and minds of those who inspired intellectual change.
H **Movie:** *Weekend Warriors*
S *Super Dave*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Odd Couple*
13 **Movie:** *Summertime* (1955). Katharine Hepburn, Rossano Brazzi.
21 *Washington Week in Review*
31 *World TV Presents* (Chinese programming)
S **Movie:** *Robocop*

11:30
4 *Tonight Show*
5 *Taxi*
7 *Nightline*
9 *Morton Downey Show*
11 *The Honeymooners*
21 *Wall $treet Week*

11:35
2 **Special:** *U.S. Open Highlights*

11:45
M **Movie:** *Born in East L.A.*

MIDNIGHT
2 **Movie:** *The Blue Lightning* (1986). Sam Elliot.
5 *Late Show*
7 **Movie:** *Island of Dr. Moreau* (1977). Burt Lancaster, Michael York.
11 *Star Trek: The Next Generation*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)
H *Vietnam War Story*
N **Movie:** *Anita-Dances of Vice*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
21 *Summer Night Music*
H **Movie:** *Hellraiser* (cc)

12:45 a.m.
13 **Movie:** *The Lady Eve* (1941). Barbara Stanwyck, Henry Fonda.
S **Movie:** *Warrior Queen*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Runaway With the Rich and Famous*

1:15 a.m.
M **Movie:** *Love Circles*

1:30 a.m.
4 *Friday Night Videos*
5 *One Day at a Time*
11 News

1:50 a.m.
7 News

2:00 a.m.
2 **Movie:** *Cold Sweat* (1974). Charles Bronson, Liv Ullmann.
5 *Hair Loss*
9 *Home Shopping Overnight*
11 Wrestling
H *Inside the NFL*
S **Movie:** *Light Blast*

2:20 a.m.
7 **Movie:** *The Abominable Dr. Phibes* (1971). Vincent Price, Joseph Cotten.

2:30 a.m.
4 News
5 *I Love Lucy*
13 *The Gift*

3:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *The Devil Within Her* (1976). Joan Collins.
11 **Movie:** *Charlie Chan in the Trap* (1946). Sidney Toler.
13 *Chemical Equilibrium*
H **Movie:** *Aliens*
M **Movie:** *Mandingo*

3:30 a.m.
S **Movie:** *R.S.V.P.*

4:00 a.m.
4 *Hit Squad*
13 *Energy Flow*

4:10 a.m.
2 **Movie:** *Starsky and Hutch* (1975). David Soul.

4:15 a.m.
7 **Movie:** *The Wild Party* (1975). James Coco, Racquel Welch.

4:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*

4:50 a.m.
5 *I Love Lucy*

5:00 a.m.
4 *New Wilderness*
11 *Crook and Chase*
13 *Faces of Culture*
S *Schoolboy Father*

5:15 a.m.
5 *Popeye*
M **Movie:** *Nice Dreams*

5:25 a.m.
H **Movie:** *Getting Even*

5:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
11 News
13 *Faces of Culture*

5:40 a.m.
2 *Newsmakers*

MON., SEPT. 12

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *The Dark Side of Love*

6:30
5 *Family Ties*
7 11 News
13 21 *Nightly Business Report*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *World at War*
21 *Contact: Long Island*
H *AIDS: Everything Your Family Should Know*
M **Movie:** *Splash*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 **Baseball:** Yankees vs. Cleveland
21 *World of Survival:* "Hunters of Okavango." Takes a look at eagles and other predators.

8:00
2 *Newhart*
4 *Alf*
5 **Movie:** *King of Kings* (1961). Part I of II. Jeffrey Hunter.
7 **Football:** Dallas vs. Phoenix Cardinals (concludes at 11, approx.)
9 *Evening Magazine*
13 *MacNeil/Lehrer*
21 *Adventure:* "Iceland Breakthrough"
31 *Dark Shadows*
H *On Location*
N **Movie:** *The Wedding Rehearsal*
S **Movie:** *Aliens*

8:30
2 *The Cavanaughs*
4 **Movie:** *Stone Fox*
9 *Carol Burnett*
31 *Eastenders*

9:00
2 *Kate & Allie*
9 *Morton Downey Show*
13 *Louis Rukeyser's Election Guide*
21 *The Day the Universe Changed*
31 *Declaration of Independents*
H **Movie:** *House II: The Second Story*
M **Movie:** *The Living Daylights*

9:30
2 *Designing Women*

10:00
2 *Magnum, P.I.*
5 9 11 News
13 *Canada: True North*
21 *16 Days of Glory*
31 *Poldark*
N **Movie:** *Black Girl*

10:30
4 News
11 *Odd Couple*
H *America Undercover:* "Why Did Johnny Kill?"
S **Movie:** *Hamburger Hill*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Odd Couple*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
4 *Tonight Show*
5 *Taxi*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
13 *Kodo*
21 *Alive From Off Center*
H **Movie:** *Once Upon a Time in America*
M **Movie:** *Hollywood Shuffle*

11:35
2 **Movie:** *Hunter*

MIDNIGHT
5 *Late Show*
7 **Movie:** *Dan Candy's Law* (1973). Donald Sutherland, Kevin McCarthy.
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *Menage*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
13 *Good Neighbors*
21 *Billy Moyers' World of Ideas.* Bill Moyers looks at the choices facing America during the 1988 presidential election.

12:45 a.m.
2 **Movie:** *Oasis* (1984). Chris Makepeace.
S *Coast to Coast*

1:00 a.m.
5 *McCreary Report*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Mystery!: Cover Her Face*
21 **Movie:** *Best Boy* (1979). Academy Award–winning film that tells the story of an elderly retarded man who prepares to move away from his parents; wonderful documentary.
M **Movie:** *Spring Break*

1:30 a.m.
4 *Later With Bob Costas*
11 News

1:45 a.m.
7 News

1:55 a.m.
H **Movie:** *Trading Places*

2:00 a.m.
4 News
5 *Synchronal*
9 *Home Shopping*
11 *Twilight Zone*
13 *Odyssey*
S **Movie:** *Hard Ticket to Hawaii*

2:05 a.m.
2 News

2:15 a.m.
7 **Movie:** *Hannibal Brooks* (1969). Oliver Reed, Michael J. Pollard.

2:30 a.m.
4 *Wil Shriner Show*
5 *I Love Lucy*
11 *Twilight Zone*

2:45 a.m.
M **Movie:** *L'Annee des Meduses*

3:00 a.m.
5 **Movie:** *If* (1969). Malcolm McDowall.
11 **Movie:** *Charlie Chan and the Chinese Ring* (1947). Roland Winters.
13 *Drug Abuse and Human Physiology*

3:30 a.m.
4 *Hit Squad*

3:40 a.m.
S **Movie:** *The Adventures of the Action Hunters*

3:55 a.m.
H **Movie:** *The Curse*

4:00 a.m.
4 *Matchmaker*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*

⓫ *Twilight Zone*

4:40 a.m.
🅜 **Movie:** *The End*

5:00 a.m.
❺ *I Love Lucy*
⓫ *Twilight Zone*
⓭ *Business of Management*
🅢 **Movie:** *A Christmas Story*

5:20 a.m.
🅗 **Movie:** *Bullies*

5:30 a.m.
❹ *New Wilderness*
❺ *I Love Lucy*
❼ *Morning Stretch*
⓫ News

TUE., SEPT. 13

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *T.J. Hooker*
⓫ *Gong Show*
⓭ *New Jersey News*
㉑ *Newton's Apple*
㉛ Italian programming (concludes at 8)
🅢 **Movie:** *Love With a Perfect Stranger*

6:15
🅜 **Movie:** *Teen Wolf*

6:30
❺ *Family Ties*
❼ ⓫ News
⓭ ㉑ *Nightly Business Report*

7:00
❷ *Win, Lose, or Draw*
❹ ❺ News
❼ *Jeopardy*
❾ *$100,000 Pyramid*
⓫ *Cheers*
⓭ *World at War*
㉑ *Contact: Long Island*
🅗 *Drunk and Deadly*

7:30
❷ *Wheel of Fortune*
❹ *She's the Sheriff*
❺ *Current Affair*
❼ *Hollywood Squares*
❾ *Barney Miller*
⓫ **Baseball:** Yankees vs. Cleveland
㉑ *World of Survival:* "Sand Barrier"

8:00
❷ *Roger Rabbit and the Secrets of Toontown*
❹ *Matlock*
❺ **Movie:** *King of Kings* (1961). Part II of II. Jeffrey Hunter. (Part I, Mon., 9/12 at 8 p.m.)
❼ *Who's the Boss?*
❾ *Evening Magazine*
⓭ *MacNeil/Lehrer*
㉑ *Nova:* "Pioneers of Surgery." A series of four programs exploring the dramatic story behind the rise of modern surgery.
㉛ *Dark Shadows*
🅗 *Comedy Hour*
🅜 **Movie:** *The Believers*
🅝 **Movie:** *Billy Budd*
🅢 **Movie:** *Three O'Clock High*

8:30
❼ *Full House*
❾ *Carol Burnett*
㉛ *Eastenders*

9:00
❷ **Movie:** *Mistress*
❹ *In the Heat of the Night*
❼ *Barbara Walters Special.* Eddie Murphy, Cher, and Patrick Swayze.
❾ *Morton Downey Show*
⓭ *Nova:* "Pioneers of Surgery"
㉑ *Smithsonian World*
㉛ *Secret Agent*
🅗 **Movie:** *A Fine Mess*

10:00
❹ **Special:** *Hard Rock*
❺ ❾ ⓫ News
❼ *Koppel Report:* "A National Town Meeting on the Legalization of Drugs."
⓭ *In the Shadow of the Law.* A portrait of four families who crossed the border from Mexico and have been living in America illegally for several years.
㉑ *16 Days of Glory*
㉛ *A Refusenik Diary.* The story of two Soviet citizens who survived exile and imprisonment during their 17-year battle to leave Russia.
🅜 **Movie:** *The Stepfather*
🅝 **Movie:** *House on Haunted Hill*
🅢 **Movie:** *Born in East L.A.*

10:30
⓫ *Odd Couple*
🅗 **Movie:** *The Pick-Up Artist*

11:00
❷ ❹ ❼ News
❺ *M*A*S*H*
❾ *Benny Hill*
⓫ *Odd Couple*
⓭ *Bill Moyers' World of Ideas*
㉑ *Are You Being Served?*
㉛ *Hellenic TV U.S.A.*

11:30
❹ *Tonight Show*
❺ *Taxi*
❼ *Nightline*
❾ *Morton Downey Show*
⓫ *The Honeymooners*
⓭ *Intercom*
㉑ *Alive From Off Center*
🅝 **Movie:** *A Midsummer Night's Dream*
🅢 *Gleason*

11:35
❷ **Movie:** *Diamonds* (1988). Nicholas Campbell.

11:45
🅜 **Movie:** *The Lost Boys*

MIDNIGHT
❺ *Late Show*
❼ **Movie:** *Say Goodbye, Maggie Cole* (1972). Susan Hayward, Darren McGavin.
⓫ *Star Trek*
㉑ *Nightly Business Report*
🅗 **Movie:** *Platoon*
🅢 **Movie:** *Stakeout*

12:30 a.m.
❹ *David Letterman*
❾ *Alfred Hitchcock Presents*
⓭ *Hot Metal*
㉑ *Bill Moyers' World of Ideas*

12:45 a.m.
❷ **Movie:** *Flag* (1986). Darren McGavin.

1:00 a.m.
❺ *Personal Advancement*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
⓭ *Day the Universe Changed*
㉑ *Adventure*

1:20 a.m.
🅜 **Movie:** *Shaft*

1:30 a.m.
❹ *Later With Bob Costas*
⓫ ❼ News

2:00 a.m.
❹ News
❺ *Keys to Success*
❼ **Movie:** *Three on a Date* (1978). June Allyson, Ray Bolger.
❾ *Home Shopping*
⓫ *Twilight Zone*
⓭ *Disappearing World.* Part II of a ten-part series that examines the social structures of societies now threatened with extinction.
🅗 **Movie:** *The Postman Always Rings Twice*
🅢 *Elayne Boosier Party*

2:05 a.m.
❷ News

2:30 a.m.
❹ *Wil Shriner Show*
❺ *I Love Lucy*
⓫ *Twilight Zone*

3:00 a.m.
❺ **Movie: Movie:** *Conquest of Space* (1955). Walter Brook.
⓫ **Movie:** *Charlie Chan and the Feathered Serpent* (1948). Roland Winters.
⓭ *Drug Abuse and Human Physiology*
🅜 **Movie:** *Stripper*
🅢 **Movie:** *The Killing Machine*

3:30 a.m.
❹ *Hit Squad*

4:00 a.m.
❹ *Matchmaker*
❼ *Branded*
🅗 **Movie:** *Stripped to Kill*

4:30 a.m.
❹ *Ben Casey*
❼ *The Avengers*
⓫ *Twilight Zone*
⓭ *Sometimes I Wonder*
🅜 **Movie:** *Off the Wall*

4:40 a.m.
❺ *I Love Lucy*
🅢 **Movie:** *Just Me and You*

5:00 a.m.
⓫ *At the Movies*
⓭ *Here's to Your Health*

5:15 a.m.
❺ *Popeye*

5:30 a.m.
❼ *Morning Stretch*
🅗 **Movie:** *Weekend Warriors*

Weekend, SEPTEMBER 10–11

SAT., SEPT. 10

6:00 a.m.
❹ *New Wilderness*
❺ *Synchronal*
❼ *New York Views*
❾ *Sustaining*
⓫ *Christian Science Monitor*
⓭ *New Jersey Network News*
㉑ *Business of Management*
🅢 **Movie:** *Man, Woman, and Child*

6:30 a.m.
❷ *Patchwork Family*
❹ *New Wilderness*
❺ *Sylvanian Family*
❼ *Wild Kingdom*
⓫ *Planet of the Apes*
⓭ *MacNeil/Lehrer*

7:00 a.m.
❹ *Kidsongs*
❺ *Star Com*
❼ *Uncle Waldo*
❾ *Funtastic World*
⓫ *Visionaries*
㉑ *Personal Finance*
🅗 **Movie:** *They Still Call Me Bruce*
🅜 **Movie:** *The Harder They Fall*

7:30 a.m.
❷ *Young Universe*
❹ *Hickory Hideout*
❺ *Sybervision*
❼ *King Leonardo*
⓫ *Captain Power*
⓭ *This Old House*

8:00 a.m.
❷ *Furrytail Theater*
❹ *Kissyfur*
❺ *World Tomorrow*
❼ *Beany & Cecil*
⓫ *Puttin' on the Hits*
⓭ *Adam Smith*
㉑ *American Adventure*
🅢 **Movie:** *Live a Little, Love a Little*

8:30 a.m.
❷ *Muppet Babies*
❹ *Gummi Bears*
❺ *Get Smart*
❼ *The New Adventures of Winnie the Pooh*
⓫ *New Gidget*
⓭ *Wall $treet Week*
🅗 **Movie:** *The Gate*

9:00 a.m.
❹ *Smurfs*
❺ *McCreary Report*
❾ *Superman*
⓫ *Solid Gold*
⓭ *Washington Week*
㉑ *Economics U.S.A.*
🅜 **Movie:** *Kelly's Heroes*

9:30 a.m.
❼ *Real Ghostbusters*
⓭ *One-on-One*
🅢 **Movie:** *Speedway*

10:00 a.m.
❷ *Pee-wee's Playhouse*
❹ *Alf*
❺ *W.W.F. Wrestling Superstars*
❼ *Real Ghostbusters*
❾ *Buck Rogers*
⓫ *Soul Train*
⓭ *Firing Line*
㉑ *American Government*
㉛ *Body Electric*
🅗 *Inside the NFL*

10:30 a.m.
❷ *Mighty Mouse*
⓭ *Wrap Around the World*
㉛ *State of the Arts*

11:00 a.m.
❷ **Tennis:** U.S. Open (concludes at 7, approx.)
❹ *The Chipmunks*
❺ *Charlie's Angels*
❼ *Bugs Bunny*
❾ *Great American Hero*
⓫ *Star Search*
㉑ *Originals*
㉛ *Video Music Box*
🅗 **Boxing:** Tyson vs. Spinks

11:30 a.m.
❹ *Ed Grimley*
㉑ *The Victory Garden*
🅜 *Crazy About the Movies:* "Gregory Peck"
🅢 **Movie:** *Six Weeks*

NOON
❹ *2 Hip 4 TV*
❺ **Movie:** *Naked Jungle* (1954). Eleanor Parker.
❼ **Football:** Holy Cross vs. Army
❾ *Three Stooges*
⓫ Wrestling
⓭ *Tony Brown's Journal*
㉑ *Gourmet Cooking*
㉛ *Eye on Asia*
🅗 **Movie:** *Raising Arizona*

12:30
⓭ *Open Mind*
🅜 **Movie:** *A Lawless Street*

12:50
㉑ *This Old House*

1:00
❹ *Celebrity Auto Races*
❾ Wrestling
⓫ **Movie:** *The Killing Game* (1967). Claudine Auger.
⓭ *Motorweek*
㉛ *U.S. Nippon Newscope*

1:30
⓭ *This Old House*
㉑ *Frugal Gourmet*
🅢 **Movie:** *The Fifth Missle*

1:45
🅗 *Survival Series*

2:00
❹ *Baseball Pre-Game*
❺ **Movie:** *McCloud* (1974). Dennis Weaver.
❾ *Hawaii 5-0*
⓭ *P.O.V.*
㉛ *Japanese Theatre*
🅜 **Movie:** *The Cheyenne Social Club*

2:10
㉑ *Joy of Painting*

2:15
❹ **Baseball:** Detroit Tigers vs. Yankees or Chicago Cubs vs. St. Louis Cardinals

2:45
㉑ *Art of William Alexander and Lowell Speers*
🅗 **Movie:** *Who's That Girl?*

3:00
❾ *Knightrider*
⓫ **Movie:** *The Boy Who Drank too Much* (1979)
㉛ *Degrassi Junior High*

3:30
❺ **Movie:** *Birds of Prey* (1972). David Janssen.
❼ **Football:** Syracuse vs. Ohio State
㉑ *Woodwright's Shop*
㉛ *Ask Congress*

4:00
❾ *Knightrider*
⓭ *Nova*
㉛ *TV Brazil*
🅜 **Movie:** *The Living Daylights*
🅢 **Movie:** *Man, Woman, and Child*

4:15
㉑ *This Old House*

4:30
㉛ *Thinking Allowed*
🅗 **Movie:** *The Pick-Up Artist*

5:00
❹ *Super Chargers*
❺ *Kojak*
❾ *A-Team*
⓫ *Little House on the Prairie*
⓭ *Innovation*
㉑ *Dr. Who*
㉛ *Lonesome Pines Specials*

5:30
❹ ⓭ *Fight Back*

6:00
❹ News
❺ *Three's Company*
❾ *A-Team*
⓫ *Charles in Charge*
⓭ *In Search of the Trojan War*
㉛ *Polish TV Network*
🅗 **Movie:** *La Bamba*
🅢 **Movie:** *Three O'Clock High*

6:15
🅜 **Movie:** *Spaceballs*

6:30
❹ News
❺ *Too Close for Comfort*
⓫ *Bustin' Loose*
㉛ *Hello Austria/Hello Vienna*

7:00
❷ ❼ News
❹ *Headlines on Trial*
❺ *Family Ties*
❾ *It's a Living*
⓫ *T and T*
⓭ *The Making of a Continent*
㉑ *Blake's 7*
㉛ *Computer Show*

7:30
❷ *Wheel of Fortune*
❹ *Throb*
❺ *M*A*S*H*
❼ *New York Views*
❾ *Mama's Family*
⓫ *Tales From the Darkside*
㉛ *Eye on Dance*

8:00
❷ *First Impressions*
❹ *Facts of Life*
❺ *The Reporters*
❼ **Football:** Nebraska vs. UCLA (Concludes at 11, approx.)
❾ **Special:** *King of the Olympics.* Part I.
⓫ **Movie:** *The Missouri Breaks* (1976). Marlon Brando.
⓭ *"Dyslexia"*
㉑ *Blake's 7*
㉛ *Masterpiece Theatre: By the Sword Divided II*
🅗 **Movie:** *Platoon*
🅜 **Movie:** *No Mercy*
🅝 **Movie:** *Blue Bird*
🅢 **Movie:** *Stakeout*

8:30
❷ *Frank's Place*
❹ *227*

9:00
❷ **College Football:** Michigan vs. Notre Dame (concludes at midnight, approx.)
❹ *Golden Girls*
❺ *Beyond Tomorrow*
⓭ *Mystery!: Cover Her Face*

21 *Executive Stress*
31 *Upstairs, Downstairs*

9:30
4 *Baby Boom*

9:50
21 *No Place Like Home*

10:00
4 **Special:** *Miss America Pageant*
5 9 News
13 *Film on Film: Maya Deren*
31 *Shoulder to Shoulder*
H *On Location*
M **Movie:** *Death Wish*
N **Movie:** *A Man and a Woman*
S *The Boys*

10:30
5 *Three's Company*
9 *Benny Hill*
11 News
21 *Solo*
S *Bishop Tutu World Peace Concert*

11:00
7 News
5 *Taxi*
9 *Morton Downey After Dark*
11 *Cheers*
13 **Movie:** *The Stranger* (1946). Orson Wells.
21 *Trying Times*
31 *World TV Presents* (Chinese programming)

11:15
H **Movie:** *No Way Out*

11:30
5 **Special:** *MTV Awards*
7 News
11 **Movie:** *Final Option* (1983). Richard Widmark.
M **Movie:** *The Living Daylights*

11:45
7 **Movie:** *A Fistful of Dynamite* (1972). James Coburn, Rod Steiger.
21 **Movie:** *That's Dancing!* (1985)

MIDNIGHT
2 News
N **Movie:** *Dark Waters*

12:30 a.m.
4 *Saturday Night Live*

12:40 a.m.
13 **Movie:** *Scarlet Street* (1945). Dir. Fritz Lang.

12:45 a.m.
2 **Movie:** *Doctor's Secrets* (1975). George Peppard.

1:00 a.m.
9 *America's Top Ten*

1:15 a.m.
H **Movie:** *The Big Easy*

1:30 a.m.
5 *Naked City*
9 *Sustaining*
11 News

1:45 a.m.
M **Movie:** *Cocaine Wars*

2:00 a.m.
4 *Comedy Club*
9 *Home Shopping Overnight*
11 *Runaway With the Rich and Famous*
S **Movie:** *Gotham*

2:20 a.m.
7 **Movie:** *Mysterious Two* (1982). John Forsythe, Priscilla Pointer.

2:25 a.m.
13 **Movie:** *This Gun for Hire* (1942). Alan Ladd, Veronica Lake.

2:30 a.m.
4 *Sea Hunt*
5 **Movie:** *By Love Possessed* (1961). Lana Turner.
11 *Tales From the Darkside*

2:55 a.m.
2 *Dom Deluise Show*

3:00 a.m.
4 **Movie:** *Samar* (1962). George Montgomery.
11 *Solid Gold*
H **Movie:** *Let's Get Harry*

3:10 a.m.
M **Movie:** *A Prayer for the Dying*

3:25 a.m.
2 News

3:45 a.m.
S **Movie:** *Nana*

3:50 a.m.
13 **Movie:** *You and Me* (1938). Dir. Fritz Lang.

4:00 a.m.
11 **Movie:** *Charlie Chan in Dangerous Money* (1946). Sidney Toler.

4:10 a.m.
2 **Movie:** *Derrl's Mountain* (1976).

4:30 a.m.
7 *The Guns of Will Sonett*

4:45 a.m.
H **Movie:** *Creepshow 2*

5:00 a.m.
7 *The Avengers*
M *Crazy About the Movies:* "Gregory Peck"

5:20 a.m.
13 *To Freedom With the White Buses.*

5:30 a.m.
5 *Synchronal*
S *Home From Far*

SUN., SEPT. 11

6:00 a.m.
4 *Ben Casey*
5 *Gilligan's Island*
7 *Insight*
9 *Sustaining*
11 *News Magazine*
13 *Conserving America: The Wetlands*
M **Movie:** *The Boy Who Could Fly*
S **Movie:** *Pied Piper of Hamelin*

6:30 a.m.
2 *Community*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *Hispanic Horizons*
11 *Christian Science Monitor*
H *From the Earth to the Moon*

6:45 a.m.
11 *Davey and Goliath*

7:00 a.m.
2 *Young Universe*
4 *New Wilderness*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *New Literacy*

7:30 a.m.
2 *Way to Go*
4 *First Estate*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
21 *Wonderworks*
H *Tales of Little Women*
S *The Bishop Tutu World Peace Concert* (concludes at 8 p.m.)

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 **Premiere:** *Porky and Bugs*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*
M **Movie:** *Light of Day*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Plastic Man*
7 *Home Show*
13 *Mister Rogers*
H *Coming Attractions*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *The Magic Sword* (1962). Basil Rathbone, Estelle Winwood.
9 *The Jetsons*
11 *Hee Haw*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Big Shots*

9:30 a.m.
9 *Bugs and Friends*
11 *Portrait of the Soviet Union*
21 *Reading Rainbow*

10:00 a.m.
9 *Steampipe Alley*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
M **Movie:** *Harry and the Hendersons*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Small Wonder*
7 *Health Show*
11 *Love Boat*
13 *Ramona*
21 *Inside Albany*
H **Movie:** *Disorderlies*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
5 *Wonderful World of Disney: Flight of the White Stallions* (1963). Part II of II. Robert Taylor.
7 *Business World*
9 *Three Stooges*
13 *Wild America*
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
4 *New Forum*
7 *David Brinkley*
11 *At the Movies*
13 *Newton's Apple*
21 *Wall $treet Week*

NOON
2 *This Is the NFL*
5 *WWF Wrestling Challenge*
9 *Greatest American Hero*
11 **Movie:** *Follow the Boys* (1963). Connie Francis.
13 *Washington Week*
21 *Adam Smith*
H **Movie:** *The Wraith*
M **Movie:** *Hatari!*

12:30
2 *NFL Today*
4 *NFL Live*
7 News
13 *Inside Albany*
21 *Wild America*

1:00
2 **Football**
4 *United We Stand.* Pre-Olympic special.
5 **Movie:** *Elephant Walk* (1954). Elizabeth Taylor.
7 *Like It Is*
9 *This Week in Baseball*
13 *America Masters:* "St. Gaudens: Masque of the Golden Bowl."
21 *Nature*

1:30
9 **Baseball:** Mets vs. Montreal
H *Warning: Medicine Can Be Hazardous to Your Health*

2:00
7 *Ebony Jet Showcase*
11 **Movie:** *McQ* (1974). John Wayne.
13 *Rhythms of the Earth*
21 *Smithsonian World*
31 *The Struggle for Poland*
H **Movie:** *Morgan Stewart's Coming Home*

2:30
7 *Weekend Special*
M **Movie:** *Pat and Mike*

3:00
4 *Deja View IV*
5 **Movie:** *Lovers and Other Strangers* (1970). Gig Young.
7 *The Avengers*
21 *The Collectors*
31 *Polish Sunday*

3:30
21 *Madeline Cooks*
H *Olivia Newton-John*

4:00
2 **Tennis:** U.S. Open
4 **Football:** Jets vs. Cleveland
7 **Movie:** *High Time* (1960). Bing Crosby.
11 **Movie:** *The Best of Times* (1986). Robin Williams.
21 *Great Chefs of Chicago*
31 *Polish TV Network*
M **Movie:** *Witness for the Prosecution*

4:30
13 *Global Conference on Survival*
21 *Frugal Gourmet*

4:45
H **Movie:** *Mannequin*

5:00
5 **Movie:** *Man on a Swing* (1974). Cliff Robertson.
9 *Hawaii 5-0*
13 *Kids and Guns*
21 *Nova*
31 *On Shifting Sands*

6:00
7 News
9 *National Geographic*
11 **Movie:** *Young Blood* (1986). Rob Lowe.
13 *Wonderworks:* "Happily Ever After."
21 *Adventure*
31 Korean Programming (concludes at 8 p.m.)
M *Martin Mull*

6:30
7 News
H **Movie:** *Nadine*

7:00
2 *60 Minutes*
4 *Rags to Riches*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 **Special:** *King of the Olympics.* Part II.
13 *National Geographic Special:* "African Odyssey."
21 *Louisiana Cookin'*

7:30
21 *Make Yourself at Home*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
7 *MacGyver*
11 *Star Trek: The Next Generation*
13 *The Infinite Voyage*
21 *This Old House*
31 *The Infinite Voyage*
H **Movie:** *Dirty Dancing*
M **Movie:** *Born in East L.A.*
N **Movie:** *Dancing in the Dark*
S **Movie:** *Out of the Shadows*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *Intrique*
4 **Movie:** *Shooter*
5 *It's Garry Shandling's Show*
7 **Movie:** *Scandal Sheet* (1985). Burt Lancaster.
9 *Police Story*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: By the Sword Divided*
21 *Nature*
31 *Window on World TV III.* Award-winning series of international television.

9:30
5 *Tracey Ullman Show*
M **Movie:** *Something Wild*

10:00
5 *Duet*
9 11 News
13 *Hot Metal*
21 *16 Days to Glory*
H *Whoopi Goldberg*
N **Movie:** *Splendor*
S **Movie:** *Number One With a Bullet*

10:30
5 *Current Affair Extra*
9 *D.C. Follies*
11 *Carson's Classics*
13 *Good Neighbors*

11:00
2 4 5 7 News
9 *Barney Miller*
11 *Cheers*
13 *Independent Focus*
21 *Mystery!: Cover Her Face*
31 Korean Programming
H *Vietnam War Story*

11:30
2 7 News
5 *Sports Extra*
9 *Baretta*
11 *The Honeymooners*
M **Movie:** *The Gypsy Moths*

11:45
2 Sports
H *Steal the Sky*
S **Movie:** *Maximum Overdrive*

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 *Siskel & Ebert & the Movies*
11 *Star Trek*
21 *Masterpiece Theatre: By the Sword Divided*
N **Movie:** *Buffet Froid*

12:30 a.m.
4 *Kickboxing*
7 **Movie:** *The Hound of the Baskervilles* (1959). Peter Cushing, Andre Morell.
9 *Dallas*

1:00 a.m.
2 *Rockford Files*
4 *Grandstand*
5 *Naked City*
11 *Odd Couple*
13 *Wrap Around the World*

1:20 a.m.
M **Movie:** *Birds Do It, Bees Do It*

1:25 a.m.
S **Movie:** *Psycho III*

1:30 a.m.
4 *Heroes*
9 *Sustaining*
11 News

1:40 a.m.
H **Movie:** *Angel Heart*

2:00 a.m.
2 News
4 *Hardcastle and McCormick*
5 *Syncronal*
9 *Home Shopping Overnight*
11 *At the Movies*

2:15 a.m.
7 **Movie:** *Alexander—The Other Side of Dawn* (1977). Eve Plumb.

2:30 a.m.
5 *Credit Time Bomb*
11 **Movie:** *The Grass Is Greener* (1961).
13 *Global Conference on Survival*

2:55 a.m.
M **Movie:** *Born in East L.A.*

3:00 a.m.
4 *Visiones*
5 *Freedom From Fat*
S **Movie:** *A Man in Love*

3:30 a.m.
4 *First Estate*

3:35 a.m.
H **Movie:** *The Fourth Protocol*

4:00 a.m.
2 News
5 *East Side Kids*

4:25 a.m.
M *Augustine*

4:30 a.m.
7 *The Avengers*
11 *Twilight Zone*

5:00 a.m.
M **Movie:** *O.C. and Stiggs*
S *My Seventeenth Summer*

5:40 a.m.
H *Best of Not Necessarily the News*

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P.O. Box 67•Windham, N.Y.•518-734-5800

Call or Send for Free Brochure.

Continued on next page.

TOWN AND COUNTRY PROPERTIES

Continued from previous page.

PORT WASHINGTON SANDS POINT
Waterfront Contemporary Condo, almost new, lrg LR/frplc, dining area, oak & almond kit with adjoining breakfast/den, 3 BRs, Mstr incl balcony & jacuzzi, family rm, plus 2-car private gar. 33 ft brick patio. Asking $569,000. Call for Free Brochure/Insider's Guide to area and details on over 4,000 listings, starting at $250,000.

HARBOUR TOWN REALTY
1-800-562-3377 or 516-883-0990

HOUSE
New Jersey

Rumson Area—Grand Victorian - Atlantic Highlands, water view, 55 min ferry to NYC. 6 BR, library, parlor, pavillion porches. Owner must sell $285,000. Call Hazel Freeman, Rumson Realty Realtors 201-842-1894

Montclair—Dramatic Victorian, secluded in-grnd pool, 6 fplcs, 7 BRs, huge entrance hall, library, Mstr suite, 1/2 ac, completely mod. $515,000. Stanton Co: 201-746-1313

HOUSE OTHER

Government Homes from $1—(U repair). Delinquent tax property. Repossessions. Call (1) 805-687-6000, Ext. GH-20078 for current repo list

Orange Co, Vic Montgomery—Natural log home, with frplc in fam rm, deck overlooking PRIVATE 13 wooded acres with pond & a second sep income producing home. $199,000. Call 914-688-7599

Philadelphia, PA **1 Hr NYC**
Townhouse, exclusive Society Hill Courtyard, AIA award-winning, 4 BR, 3 1/2 bth, spectacular garden, owned by prominent interior designer. $1,150,000. 215-238-1170

New York's Town & Country Properties
Call for advertising deadlines and rates.
Ask for Margaret Russo
212-971-3155

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WINDOW SEAT
IN NATURE'S HEARTLAND 40 ACS. PLUS YOUR OWN TROUT FISHING RIVER WATER, w Its' Exciting, Yet Tranquil River Sounds & Beauty! Plus Pond, Plus Deliciously Spacious Dutch Colonial Hme, 3-4 BRs, 26' LR/frplc, 20' Din Rm, Den/Studio, Glourious 30' EIK, w Wood Stove $310,000
VALUED PROPERTIES
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90 Ac 1000 ft of oceanfront $90,000
2.5 Ac 350 ft of oceanfront $29,500
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55 Ac 2000 ft of oceanfront $185,000
55 Ac 800 ft of oceanfront $94,500
All properties have dramatic oceanfront with excellent elevation, soils & sunsets. All property surveyed, will subdivide. Owner financing
Brad 718-358-1658

WATERFALL - FRONT
MILLHOUSE - 12 Ac POND
Chester - Essex Ct, sitting in large yr-round stream, 3-4 BRs, repro millhouse, view huge waterfall all rms, 3 stone frplcs, wide-board flrs, silo rms, A/C, walk to village, passive solar, barn bd, stonewalled, 2 Hrs NYC all hwy, $695,000 firm. Real Country Charm. Leasable $3900/mo.
Call brochure - eves, 203-526-4172

1st Time Offered—The best of both worlds, build your getaway in the foothills of both the Adirondacks & Catskill Mt ranges. 5 beaut open & wooded acs. Less than 4 hrs from NYC. Less than 1 hr from major ski areas. Beaut views. Paved rd frontage. Only $9,950. $1,950 down. $186.15/mo for 5 yrs. Owner financed. Other ppty avail. Call Marie 203-485-9159.

Woodstock—Contemp rustic, 4 Acs, adj NYS land, swim pond, 5 spac BRs, 2 bths, 2 fplcs, barn, beams, 1700' hi vu of reservoir & Mts, hi ceils, $295K. 914-255-8077

Meadows, Woods, Streams & Pond—Real country living, just 1 hr from midtown Manhattan (never any traffic), I am selling beaut 1 1/2-8 acre lots from my 50 ac estate - mini horse farm, on brdr of Westchester. You can build or we will custom build for you. 212-620-0485 M-F 10-6

POND FRONT - MINI ESTATE LOT
ESSEX/DEEP RIVER, CT.
Level 4.4 Ac, with 1100 ft on clean 80 Ac country pond, in heart of boating, inn & theatre area. 1/2 wooded, 1/2 pasture. Completely approved, ready to build. 1/2 mi to 3 villages, 2 hrs NYC, 10 mins train. Owner will subordinate substantial amount to help with finance or construction. Minimum down-payment - $185,000. Price $275,000 firm. 203-721-0299

Beautiful Old House—22 rms, in Catskills, only 1 1/2 hrs NYC. New bath w/jacuzzi, new roof, 5-zone heat, more, but needs some TLC. $179,000 w/2 acres. Much more avail. Perfect for B & B or other business. Owner (212) 567-4498.

Stone Ridge—Under 2 hrs NYC, restored federal house with renovated barn on 1 acre. Suitable for home, loft, artist studio or business (ie antiques) etc. $169,500.
Paradise Properties **914-658-8345**

New Beautiful Scandinavian Designed
Log Home 3 BR, 2 bths, 5 1/2 Acres, brook, highest energy efficiency, ski country, between Stranton & Mt Snow, community pool & tennis courts. $150,000. 802-896-6047 or 516-484-9575

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC, $260,000. Also avail: 1.84 acres with private dock, $155,000. Owner, 212-308-0893.

Reach over 1.4 million readers in
NEW YORK MAGAZINE'S
TOWN AND COUNTRY
PROPERTIES
Call Margaret Russo at
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Source: 1988 SMRB

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Fleischmanns, NY 12430 914-254-4111

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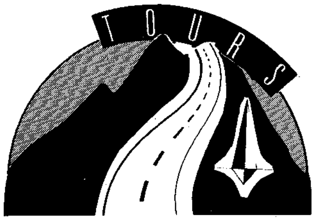
VIEWS VIEWS VIEWS!
100-plus acres offering panoramic views of distant mountain ranges & rolling countryside. Total seclusion with open fields surrounded by lush green forest, fruit trees & thousands of perennial flowers. 1900 Farmhouse is partially remodeled with hardwood flrs, cedar closets, jacuzzi & steam shower, LR, Frml DR, library, 4 BRs, 2 bths, greenhouse, enclosed porch & deck, brook & barn. Perfect for subdivision. A developer's dream for $325,000
McKean Real Estate
White Lake, NY 914-583-6003

Poconos—Lakefront, lake view & wooded lots. Central utilities. Pools, rec facil. Penn Mountain Realty. 800-233-4122

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; **$26.50** per line, four-time ad; **$25.75** per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Jonathan Karron for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.



TOUR AND TRIP

Any 7 days Club Med—Save $75 a person. 516-242-1212. Out of NY 800-237-5229.

Christmas Shopping In Acapulco
Nov 9-13. Air, hotel & more. $629pp/dbl. Special Excursions **201-347-8511**

Outdoor Sculpture & Landmark Bldgs Walking Tour (Midtown) plus famous locales & bldgs, with informative lic NYC guide. 2 1/2 - 3 hr. tour. $12/pp. Customized tours also avail. 212-348-3854.

Soho Gallery Tour—And artist studio visit. Sat. 3 hrs. $25. 212-966-2454.

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DIVE WATCHES DISCOUNT!!
TOURS FOR **DISABLED** · · **Poker Cruise**
Rose Roberts Travel **212-371-9306**

Hudson River Wine Tours 3 wineries, lunch and tastings $80pp. 212-228-WINE

Lake Tahoe Ski Tour—Jan 20-29. $825pp/dbl. Air, hotel, 5-day lift ticket. 718-465-8511/516-295-5108/203-655-1737

World Travel Club—Forming for the older adult. Join us for complimentary cocktails or brunch in Manhattan.
212-673-7538

ClubMed
AT A DISCOUNT
(212) 219-0612 1 (800) 999-8748
TRAVELBROKERS M-F, 9-6, Sat 10-5

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Cheap Vacations—Fly courier, save up to 75%-major airlines. L.A., San Fran, Mex City, P. Rico, Bermuda, B. Aires, Sydney, Europe & more! **212-431-1616** 12-5pm.

JETTING TO LONDON
Daily dep avail on reg sched airlines. Min fare, $250 r/t. Resv & info: 718-291-3000, Mon-Fri, 8-4. 718-262-8058, any time.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $450. T. Aviv $775. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

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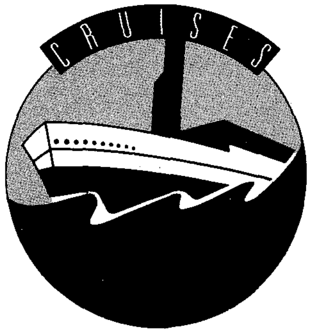
BIKING AND HIKING AND WALKING

Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.



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1-800-367-4627 at the tone-dial **554**

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The Maury People. 508-228-6853.

Pocono Mts., Penn Estates—2, 3 & 4-BR homes, pools, lakes, tennis, spa. Seasonal, monthly, weekly. 800-233-8240.

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New York

B & B Hosts Wanted, Guests Screened
2-nite min. Earn $$. Hosted/unhosted.
NYC only. **ABODE B & B. 212-472-2000.**

B & B U.S.—Ultra lux 1BR, exclusive loc (E.80's). From $70/night. 212-879-2276

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Lincoln Center Bed & Breakfast—Unique lodgings for our privileged clients. 212-580-4437. (Host inquiries welcomed.)

Judith Mol Agency **212-971-9001**
Elegant or simple Manhattan apts.
For corp/leisure travel. Holiday stays.
Hosted/unhosted. Min 2 nites.

Rose Hill B&B—Magnif. 1750 Stone Hse, 2 hrs NYC. Nr Mohonk. 718-380-0169.

Romantic Hideaway—Westhampton. Elegant old world charm. Tennis, pool, suites. 800-346-3290. 516-288-1559

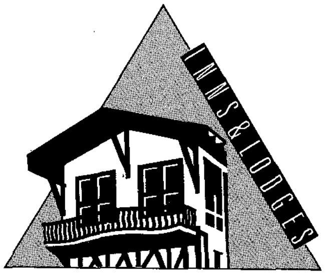
BED & BREAKFAST
New Jersey

Cape May:Colvmns—Vict B&B on ocean, mid-wk disc, gourmet brkfst. 609-884-2228

The Cabbage Rose Inn—Flemington, NJ 1890 Victorian. 1 hr NYC. 201-788-0247

BED & BREAKFAST
London

Penny Farthing Holidays—7 days in London from $500. B&B plus 3-day trips, 4 free. Fall's fabulous. Details. 212-988-4148.



INNS AND LODGES
New York

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Scribner Hollow Lodge-Hunter
Luxury Inn ·Grotto spa fplc suites
Special ·Fall ·Holiday ·Vac ·Conf pkgs.
800-458-RSVP 518-263-4211

Chez Reaux Inn—Come stay with friends. Elegant and unique. We make you feel special. Pool, tennis, TV/VCR's. See the beautiful fall foliage. Catskill, Woodbourne, NY 12788. **914-434-1780.**

De Bruce Country Inn—In the Catskill Mts, woods & streams, pool, superb food, 2 1/2 hrs from NYC. 914-439-3900

Indulge In An Autumn Romance
amidst brilliant Adirondack foliage. Fine lodging and creative cuisine. Mid-wk rates also avail. Friends Lake Inn. 518-494-4751

Fall/Holiday Pkgs. Hunter/Windham.
·Hotels ·Motels ·Chalets ·Condos.
RSVP Resort Reservation Service
(no fee) 518-263-HUNT 800-458-RSVP

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516/283-2160

THE INN AT QUOGUE
200 yrs in the Village of Quogue, Southampton Town, LI. Fully modern, 15 rooms, most w/priv bths, some w/fplc, all w/TV. Classic American dining. Piano bar with entertainment. Tennis, bicycles and beach privileges. AMEX honored. Call for reservations: **212-371-3300, 516-653-6560.**

The St. Charles-Hudson, Columbia Cty—Historically renovated small hotel. Casual ambiance, great food. Antiques. Fall foliage. 2 hrs NYC. 518-828-4165

INNS AND LODGES
Vermont

THE HAWK INN
Plymouth, Vermont. Mobil 4-Star.
AAA 4-Diamond award-winning resort set in the Black River valley on Lake Amherst. Spa, indoor pool, natural pond, horses, tennis, children's day camp, all included. Superb dining at the River Tavern.
1-800-451-4109 or 1-802-672-3811. H736.

INNS AND LODGES
New Jersey

Romantic Victorian Inn—Spring Lake, NJ. Autumn Getaway Special. Rms w/priv bath. A/C, cable TV, 1/4 block to Ocean. Excellent American grill restaurant.
The Sandpiper Hotel **201-449-6060**

INNS AND LODGES
Pennsylvania

Overlook Country Inn
Featured in Country Inns & Back Roads. On 15 acres, in the nearby Poconos, a secluded turn-of-the-century inn - dedicated to personal service, superb food and unhurried leisure. Special Mid Wk Pkgs.

Stay 2 nites, 3rd nite is Free
Stay 3 nites, 4th & 5th nites Free

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800-441-0177

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NE PA Highlands. 3 hrs NYC. Unsurpassed fall color, food, hospitality. The McMahons, Starlight, PA. 717-798-2519

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Colorful Colorado's Best-Kept Secret
The original 120,000-acre Baca Grant Ranch, nestled in the heart of the Rocky Mountains, offers breathtaking riding holiday programs. Spectacular trail rides.
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RESORT
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RESORT
New York

Hamptons—Drake Motor Inn. Nr ocean. Open all yr. Free docking. 516-728-1592.

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Lg HEATED POOL, Tennis, lounge/patio poolside. Easy access beach, golf, fishing, shops. All Rms A/C, heated, color TV (cable). BED N' BKFST, from $49 daily for TWO (any 4 days/3 nites).
Second House Rd, Montauk, NY 11954.
516-668-2105. In NY State 1-800-345-3511.

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Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. Color TV. Tennis. Special mid-wk pkg. Groups okay. Shelter Island, NY 11965. 516-749-2001.

RESORT
Pennsylvania

Poconos Year-Round Resorts—Villas, cottages, homes, pools, lakes, golf, ski, nightly entertainment. Penn Hills Resorts. Analomink 51, PA 18320. 800-233-8240.

HOTEL
New Jersey

Need A Hotel Room In Atlantic City?—One call does it all! 1-800-888-Luck.

VILLA/CONDO/APTS
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Puerto Vallarta—Romantic hillside villas & condos, sweeping vus, bch & ocean. 2-3 BR, priv pools, staff. Broch: 203-333-9281.

Acapulco—Lux villa, slps 2-14, servants, pool. Fr $100/da. Air avail 212-684-3255.

Acapulco—Princess Condo. Lg suite, all facil. Nov-Mar $125/day. 212-219-0858.

Cancun Beachfront Villa—3BR, 3 bath, furnished, pool & restaurant on premises, near Club Med - sell or trade for NY apt. **203-245-0835**

Puerto Vallarta—Lux 2BR villa on ocean, fab views, pool, maid, cook. 516-829-8980.

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Beauty & luxury. 1-4 couples. 5 servants, chauffeured van, pool, jacuzzi, 4BR & studio/bar. From $195/day. **607-797-7793.**

VILLA/CONDO/APTS
The Islands

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OVERSEAS CONNECTION—Villa rentals: St. Thomas & Johns, St. Maarten, Jamaica, Antigua, Captiva, Sanibel. Videos of villas avail. **800-542-4007.**

Anguilla. Lovely Hilltop 1BR—Villa, furn, nr beaut beaches. Rubenstein, POB 1948, Brattleboro, VT 05301. 802-257-7436

Bahamas Paradise Island—1 BR villa. 201-656-0505 am, 201-233-2704 pm.

St. Thomas—Awesome views, priv glass/marble, exclusive waterfront 4BR hse. 4bth, decks, maid. 8 guests. Min 1wk. Sun/eves. 718-523-4567. Wkday 718-380-1065.

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Call Jonathan Karron at 212-971-3155

Continued on next page.

TRAVEL

Continued from previous page.

VILLA/CONDO/APTS
Europe

ITALY...Castles In The Sky or Villas In The Vineyard. The best rentals all over Italy. American specialist based in Rome will help design the perfect holiday.
International Services, Via Crispi 64,
001871 Rome, Italy Tel 011396-474-6439
U.S. Agent: Tel 201-226-3075

London Accommodations—Furn homes/apts. Rosamond Rose 011-44-1-603-2704

OVERSEAS CONNECTION—Apt rentals: Paris, Florence, etc. 800-542-4007

Rome-Eur—1BR apt, furnished, sunny, quiet, garden. At least 6 mo. 212-534-2597

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Advertise—In NEW YORK's Travel Section. Call Jonathan Karron 212-971-3155

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Greene County

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Look for categories such as Ski Areas, Ski Schools, Ski Resorts, Cross Country & more in NEW YORK'S weekly TRAVEL section. Place an ad on Tuesday and see it in print the next Monday.
For rates and information:
Call Jonathan Karron at
212-971-3155

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display classified ads are available at $425 per inch. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with Amex, MC or VI. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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No-Fee Consult With Ad 212-750-9888

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IB Probe · Most Advanced Equip. & Technique
WHY PAY MORE?
Free Consultation $40 per hour
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212-421-5033

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Silicone comfort for sleeping or swimming. Moldable! Guaranteed! SNORE PROOF! WATER PROOF! At all drug stores and sports shops! Call your pharmacist

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Don't Bake Or Fry In The Hot Sun
Suntan Here. 202 E. 83rd St. 212-517-5700

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Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

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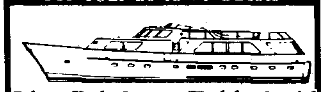

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For more information, call Skip Lundby at 212-971-3155.

INTERIORS

New York Interiors is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. **Call 212-971-3155 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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STRICTLY PERSONALS

Is There A Doctor In The House?—I need the right Rx for love. I'm an attractive Jewish-Italian female, 31. You're handsome, Jewish, 34-40. Photo. NYM C215

Are You A Refined, Tall Gentleman—Over 48, professionally active (not retired), who would appreciate a woman, comfortable in any social or business situation, formally educated, socially prominent background, traditional values, elegant appearance and financially stable? If you also possess similar attributes, then this sophisticated NJ woman would like to meet you. Photo/phone please. NYM L150

Especially Pretty And Pretty Special—Professional Jewish woman, 35, with a warm smile and vivacious personality, plays a strong game of tennis but needs work in skiing. Would love to meet a bright, communicative man with a good sense of himself and an even better sense of humor. Photo/note, please. NYM Q942

Thinking Man's Woman—Living on Philadelphia's Main Line, often weekend in NYC, physically appealing, mentally stimulating, sophisticated, unpretentious, with charm, warmth, wit, a well-honed sense of the ridiculous (this ad). Seeks superior man, 48 plus, for serious relationship. PA/NY. Photo a plus. NYM Q944

Hello! Is It Me You're Looking For?—Handsome for sure and an entrepreneur. Travel for business and travel for pleasure are times to always treasure. Cultured of sorts with emphasis on sports. Tennis, golf and country club and sipping champagne in the tub! A response with photo and phone will give you the feeling of wanting to dance on the ceiling! Divorced Jewish Manhattanite, 40. NYM R113

Intelligent Sailor/Skier—With New England values and multiple degrees, seeks a sensitive, bright, well-read, athletic, natural, easygoing, family-oriented woman in late 30's for companionship etc. Raised in the shadow of Harvard University, consciousness raised in California in the late '60s, cultural IQ raised in NYC, I'm over 40, 6', athletic, fit and not bad to look at. I love movies, theater, dance, books, music, oceans, summer and international travel. I enjoy the city but long for natural surroundings. I value integrity, openess, natural beauty, intellectual stimulation, sensuality, subtlety, sensitivity, intelligent humor and the Christian ethic. The companion I seek should have a degree from a major university, enjoy sailing and skiing, be physically fit, a nonsmoker, financially independent and able to sustain a close, long-term relationship. Workaholics need not apply. Photo/bio. NYM C139

Wonderful Woman Writer—45, 5'5", 128, well-shaped, warm, witty, wily - wants worthy winner, 49-56, with willing heart. Phone number please. NYM R171

Tall, Dark And Handsome—And Jewish, 6'2", blue eyes, dark brown hair, 32, very successful businessman, Manhattan co-op owner. Enjoys world travel, dining out, sports and rock 'n' roll. Seeks extremely attractive, slim, Jewish female counterpart with modelesque qualities. Photo and phone a must. NYM C197

Exquisite, Sophisticated, Slim Woman—37, wants subtle, sensual, passionate, erudite, professional Christian man, over 50, who is emotionally ready for honesty, sharing and caring. NYM C261

Very Successful Attorney—Early 40's, 6', handsome, athletic build. Seeks attractive woman in her 20's or 30's, who is extremely traditional, easygoing, soft-spoken and flexible - for marriage and children. Note and photo to: NYM J114

Idealistic, Handsome Scientist, PhD—Seeks a blissful relationship. A romantic, sophisticated mensch with warmth, humor, much success, mid 30's, Jewish, lean, 5'10", fun. Seeks intelligent, beautiful lady with heart of an angel, under 33, smoke free. Photo necessary. NYM J198

Are You A Full-Figured Woman—Seeking a relationship? I'm a cute, warm man, 33, awaiting your reply. NYM L037

Successful Attorney—Young 40's, enjoys the performing arts, WNCN. Handsome, kind, giving, Jewish, sense of humor. Seeks a committed relationship with a slim, attractive, bright nonsmoker, 20's-30's. Photo, please. NY/NJ. NYM E413

Exceptional Woman—Classic Wasp - model appearance, master's degree in education, successful career and impeccable tastes and character. Seeks male counterpart, late 40's, who is emotionally mature, fit, commanding yet sensitive, to love forever after. NYC/nonsmoker preferred. Photo, please. NYM C173

Does She Have Dreams Of Love?—Does she understand the need for romantic passion in life? If so, then this dynamic, charming, special man is for you. I'm 33, a 5'10", 155 lbs, athletic, Ivy grad, wealthy Jewish professional. You are under 30, beautiful, slim, active and well-educated - a woman who loves life and knows how to care. Phone/photo/bio. NYM L114

Successful, Attractive Film Executive—Mid 30's, ready to settle down and back-burner fast-paced career for rewarding relationship and family. Seeks accomplished and sensitive man, mid 30's-40's, with sense of humor, who is happy, well-adjusted and caring. Note/phone/photo preferred. NYM L092

Spectacular Man—An ad is a place to be up-front and not humble. Hence the truth. I am an extremely handsome, charming, bright, witty and rich, 33-year-old male. I am also understanding, emotional, warm, open, sincere and strong. I am a graduate of Harvard Business School and have achieved great success on Wall Street. But in achieving that success, I have sacrificed my personal life. I now have the time and desire to change that. I would love to hear from a beautiful, compassionate and intelligent woman who feels good about herself and would like to share the best life has to offer. Photo/phone. NYM R034

Close Your Eyes—Imagine an extremely attractive, slim blond woman, 33, a successful professional with a loving/caring attitude, a great sense of humor and zest for life. If you are a sophisticated Jewish professional, 30-42, please open your eyes and send a note and photo. NYM J186

Handsome, Very Successful—Divorced white male, 51, 5'10", with very blue eyes, is searching for a special lady, 35 plus, for fun, friendship and romance. She should be a very attractive, bright, sensuous woman who enjoys both the finer and simpler things in life. If you are interested in a loving, passionate, committed relationship, I await your reply. Photo and phone a must - will exchange. NYM J176

Realtor Needs To Laugh—Sensitive, good-looking, 40-year-old white male, enjoys sun and salt water. Seeks honest professional woman who is dark and graceful, 25-33 years old. Seeks a relationship that will lead to marriage. Send photo and particulars. NYM C179

Are You A Ponytailed Man?—Hip, fit female fashion writer, 28, 5'9". Seeks tall guy who's creative, soulful and solvent. Note/photo/phone. NYM J171

European-Born—Soft, striking, petite 50, needs non-city, one-woman man who (like me) is a creative, thoughtful, loving person of true integrity. NYM N103

Very Attractive, Professional Female—34, loves animals, "Lucy", Pepé Le Pew, dinner and more. Seeks sincere, attractive male, over 30, to enjoy life. No commitment-phobics, please. Note/phone/photo a must. NYM J185

Take A Chance?—38, 5'10", 160, Jewish male seeks nice, quiet female. NYM J177

Handsome Harvard Entrepreneur—Artistic, romantic, athletic, adventuresome, 6'. Seeks beauty, brains, style, depth and *joie de vivre* in special woman, 25-33. Photo an absolute must. NYM T430

Tall And Classic—Smart and attractive Jewish female film publicist just back from the Coast, ready to trade a good tan for a good man. Seeking warm, attractive nonsmoking man, 40-50, equally financially secure and emotionally mature. Photo please. NYM L019

Good-Looking, Funny Guy—(Not funny-looking, good guy), 36, Jewish, athletic. Seeks warm, intellectual, dynamite gal for intimacy and commitment. Recent photo. NYM L123

Stop - Go No Further—This very handsome and passionate, successful young man of 31, who's 6' tall, 175 lbs and athletic, needs to meet his counterpart who's 20-35, very sexy and slim, confident, passionate, loves sports and is adventurous. Don't hesitate. Phone/photo a must - will exchange. NYM L158

Coy, Droll Beauty—Intellectual, warmth and artistic wonder, Jewish female, 30's, seeks offbeat mensch with wit and penchant for commitment. NYM C198

Attractive, Fit Jewish Male—28, 5'10", dark hair, brown eyes, hard-working, honest, open, funny, intelligent, well-educated, very athletic (golf to triathlons), loves to eat good food, is pleasant to be with, seeks similar female. If you are warm, funny, intelligent, open and honest, please respond. NYM C010

Really Nice Woman—39, seeks really nice man, 40 plus, for wonderful life together. Note/photo/phone gets response. NYM L090

Single, Attractive Woman—31, wants a commitment with sincere, attractive professional - principled yet lively, single, white Catholic male. Are you he? If so, exchange photo/note/phone. NYM N104

Attractive, Successful NYC Lady—Management consultant - model for Diane Keaton role in "Baby Boom" part one - ready for part two. Looking for kind, supportive, successful, available man, 43-53 or so, with children okay. Bio/note/phone. NYM C255

Speed-The-Response—I'm a giver, looking for a giver. 5'4" with green eyes, dark hair. I'm a warm, funny, honest, great-looking professional woman, young 44. Let's see if we can laugh together and we'll worry about meeting your parents/children later. NYM C111

Personality Of A Puppy—With a zest and a quest for the finer things in life. Self-made professional, American - European-born, early 50's, 5'6", 160 lbs. Seeks company of curvaceous, bubbly female with diverse intellectual, spiritual and physical interests. Bio/phone/recent photo please. NYM J099

Romantic Realist—37, 6', handsome, fit, sensitive, great sense of humor, self-employed, self-secure, Jewish (nonreligious), enjoys outdoors, loves kids. Seeks same in woman, 27-38. Photo, please. NYM S009

Handsome Miami Man—37, very fit, suntanned, financially secure, educated and funny. Seeks good-looking, athletic woman, 20-40, with sense of humor, intelligence, to enjoy friendship and the many pleasures of life. Send phone and photo. NYM C238

Blue Skies Smiling—Sound, superb, Jewish/Irish man, 43. Trained athlete, self-made and very secure, live and give well. Open and democratic, Ivy-educated, bright, funny, provocative. Unconventionally handsome, great style, easy and loyal; a one-woman man. Traditional values: work hard, live passionately and tenderly. Strong and supportive: prior success as half a couple. You: most of the above, career in business or fine arts, grown-up, 30-35, seeking boyish charm and maturity. An excellent woman, Caucasian, of any religion, will perceive the potential and send a personal note with phone. Photo your option. NYM J112

Critically Acclaimed/Published—Images in bronze I create, capture collector enthusiasm, sell in top galleries. This casual, fine-looking, 5'10", 46, male, wants to inspire the heart of a 30's female who has an easy manner, charismatic, creative spirit, brilliant head gently shouldered on a fit body - nonsmoker. NYM J101

Fall In Love—Attractive lady architect, 35, Jewish, fit, desires trim, nonsmoking, successful professional, 28-40, for fall foliage and more. Photo/phone. NYM T434

Young, Alive And 55—Desires woman, 35 plus, to share the joys of life. Eclectic interests include classical music, art, photography. Photo/phone please. NYM L087

French Cultured Pearl—Looking for compatible, civilized gem of a man, well-traveled, 40-50, kind and bright, book-lover. Bio, phone please. NYM J116

Don't Pass Me By—I'm 32, male, 5'11", thin, real cute, with blond hair and moustache, Jewish (non-practicing) and extremely successful. I'm also warm, supportive, sensitive and have a great sense of humor. I'd really love to meet a smart, outgoing, fun-loving woman with spunk, natural pretty looks, great legs and a heart of gold. And if you love dining out, a great bottle of wine, roaring fires, the beach year-round, cycling, travel and quiet times with family and friends - you're perfect! So what are you waiting for? Jot me a note and please include your photo and phone. NYM N068

Ain't Misbehavin'—I'm saving my love for you. Warm, energetic artist/professional, Ivy-educated, world-traveled, pretty Jewish blond, 32. Looking for a substantial, grown-up man to play with, dance with and more. NYM S005

Plus And Minus—The plus: tall, lean, blue-eyed Wall Street attorney, 39, very smart, sexy and athletic - seeks leggy, classy lady for fall romance and winter fire. The minus: mild, very infrequent herpes. Bottom line - small glitch in a great relationship. Note/photo please. NYM N113

Mild Herpes—Well, who's perfect? But otherwise... Real good-looking MD, 36, tall, slim, muscular, all that stuff. Seeks a woman, late 20's-early 30's, with the requisite attributes, including an appreciation for understatement and a need to share good laughs. NYM C147

Exceptionally Beautiful, Successful—Young woman, artist, 41, recently returned from France. Seeks a substantial gentleman who appreciates more than her beauty and youth. Too much to handle? Then please don't respond. NYM C232

Funny, Smart, Beautiful, Fat—Alone and shouldn't be. Electric, eclectic attorney, 38, 5'8", green-eyes/chestnut hair, full of joy, wonder and whimsy, seeks smart, funny, good man. Phone/photo appreciated. POB 8035, Rego Park, NY 11374.

Look No Further—You've found me - a real treasure. Youthful, 60ish widow, full of charm, inner and outer beauty, romantic, caring, well-traveled, well-educated, financially secure, East-sider and West Hampton also. I love theater, art, walking, fine dining, picnics and candlelight dinners for two. Looking for a man of quality, a successful, elegant mensch, to share similar interests and the good life. Integrity turns me on. NYM C258

Successful, Handsome Physician—37, 6', compassionate, kind, never married, with busy practice. Seeks warm, attractive, intelligent female, 22-35, with a good sense of humor. Photo, please. NYM C257

Interesting, Funny, White Male—37, writer, sensitive. Likes sailing, skiing, reading, arts and politics. Seeks white female for friend and partner, for more country, less city. NYM C256

Distinguished-Looking Male Executive—66, seeks attractive, slim woman, 42-58, for serious relationship. Must have sense of humor, style and a love for animals. Manhattanite preferred. NYM C155

Los Angeles-Based Woman, 41—Chic, Wasp, young-looking, cultured, health-oriented. Seeks successful man with many interests, basic values and TLC, aged 36-55, for relationship with commitment. Photo/note/phone. NYM L148

Very Attractive, Statuesque—Career woman, Hispanic, 38, world traveler, yet believes in home cooking, marriage and children (have none), seeks gentleman counterpart. Photo, please. NYM J154

Jennifer Jones Look-Alike—Artist, sensitive, Jewish (young-looking 56). Loves animals (dogs), music, dancing, life. If you're a stable, equally financially secure man of similar interests, you're in for a pleasant surprise. Photo if possible. NYM L159

Teacher, Jewish Male—41, divorced, loves children, arts, sports, travel, seeks commitment. Note/photo. NYM C168

If You Can—Give me three good reasons why I, a 33-year-old, sharp, professional, good-looking, great shape, outdoor type of guy, would want to get to know you, respond with note and photo. NYM J152

Bearded French Poet—Systems analyst by day. Powerfully built, 38, 5'10", nonsmoker. Divorced. Christian (nonreligious). Loves books, cats, the sea, autumn foliage, winter stars and quiet evenings by the fire. Seeking petite, NJ/NY woman, 26-34, sexy, very bright, playful, nonsmoker, with great legs, long hair, for serious relationship. Photo/phone/note. NYM C163

What A Difference A Day Makes—Very pretty, green-eyed brunette, 42, petite, professional artist, enjoys travel/theater/music. Seeks sincere, intelligent, unpretentious man, 40-55, for friendship leading to commitment. Could the difference be you? Photo. NYM C203

Handsome Jewish MD—28, athletic, warm and witty. Seeks thin, bright and cute mate. Note/photo/phone. NYM J189

This Tall, Attractive, Slender Brunette—Is looking for a man (mid 40's plus), secure enough to express his feelings, ready for a woman looking for contentment, excitement, laughter and possible commitment. I'm here, where are you? NYM L12

Petite, Slim, Attractive—Jewish female, 25, credit analyst/rock singer, whose passions include dancing, literature and travel. Seeks an intelligent, honest, attractive Jewish male who's ready for a relationship. Photo appreciated. NYM C208

Spoil You Rotten—Jewish academic, 50, seeks to make slim woman, 35-45, happy with superb romance. Photo. NYM C227

The Whole Package—Very beautiful, vivacious, Jewish, highly-educated female professional, 31, 5'7", 125 lbs, chic brunette with proper values seeks tall, handsome, fit, personable, confident, educated, successful Jewish man, 29-38, who is ready for a committed relationship. Note/photo/phone. NYM C174

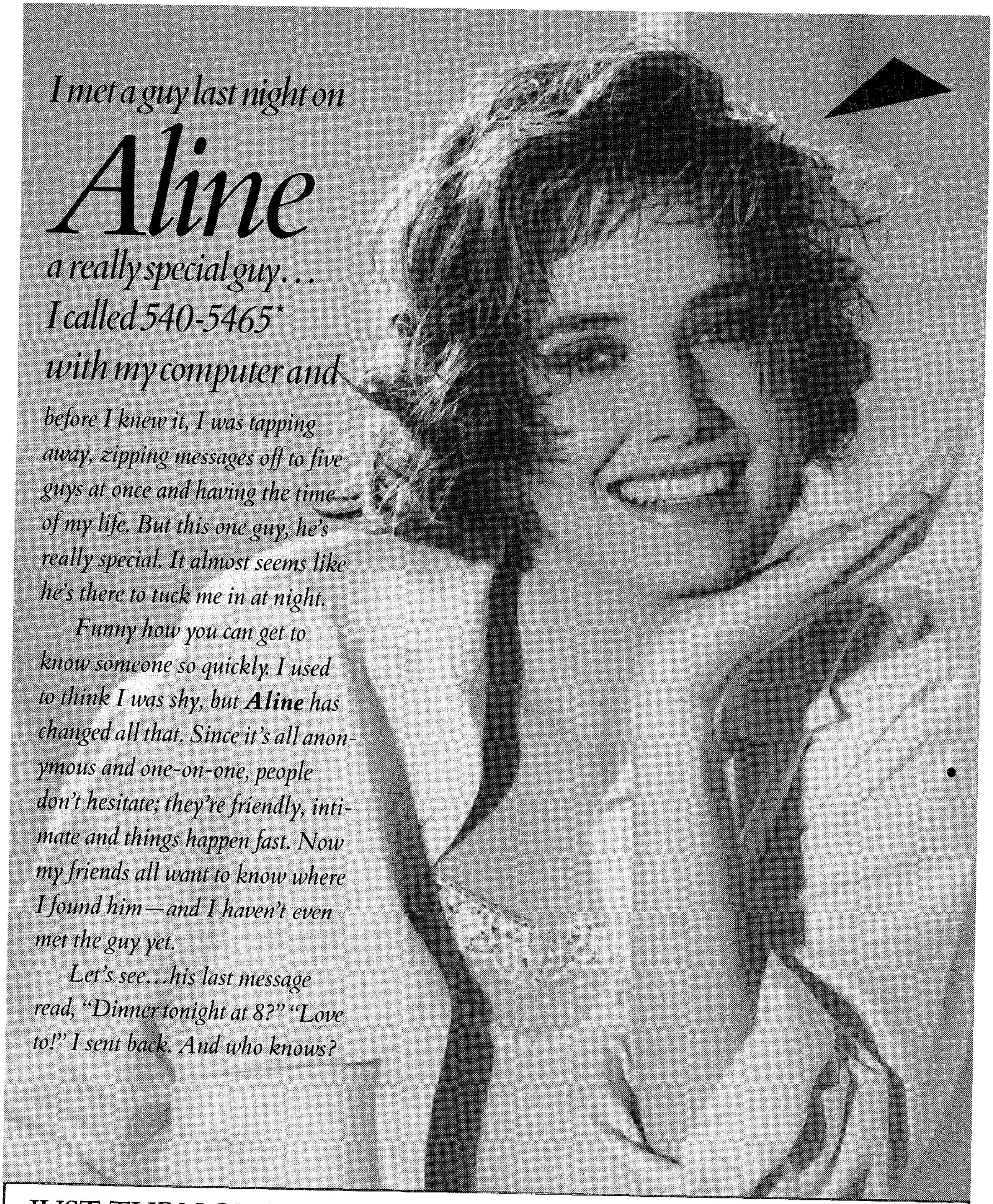
Marriage-Minded MD—Jewish, tall, 42, successful, good-looking, many interests. Would love to start a family with a very smart, attractive Jewish woman, early 30's, preferably religious. NYM N108

Attractive Brown-Eyed Brunette—24, 5'4", 125 lbs, never married. I love exercise, movies, quiet evenings, romance, honesty. I'm caring and giving with a sensitive heart. Seeking a relationship with a handsome, tall, sincere, well-built, successful gentleman, 25-35, to share same interests and more. Nonsmoker. Please send note/photo/phone. NYM L149

Seeking To Win In '88—With new running mate. The candidate for the affection of this very appealing, vibrant New Jersey widow should be a refined, witty, "fifty-something" Jewish male who has warmth and great personal style. If you can balance the ticket - Let's Go! NYM N105

Perfect Combination—Charming, pretty, petite, dark-eyed brunette, successful professional, fun-loving but serious, down-to-earth yet philosophical, seeks sincere, caring male, 38-45, for serious relationship. Note/photo/phone. NYM C236

Sophia Loren Looks—Earthy, elegant, 34, cultured, caring, successful, multilingual, seeking successful man. NYM C218



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Yin Needs Yang—Female, nonreligious, French/American Jewish, 5'8", 145 lbs, 36, very attractive, intelligent, honest, healthy, happy and warm-hearted. Seeks sensitive, brilliant, active yet relaxed, sophisticated yet earthy man. Phone/note. NYM J179

Professional Violinist—54, Jewish, 5'9", 190 lbs, thinning blond hair, glasses, humorous, sometimes shy, not rich in material things but rich in love, likes chamber music, drives in country, sports, TV, good conversation, intimacy, going out or staying home. Seeks sweet and kind, slightly zaftig lady with Dolly Parton build (before diet), slightly overweight okay, to mid-40's. NYM C239

Attractive, Smiling Widow—Seek man, 60 plus, with sense and sensibilities intact. Wit, brains, tender heart a plus. NYM J180

Harvard Guy, 28—Lawyer, 5'10", dark, handsome, muscular, mischievous grin, seeks romantic. Photo/phone. NYM J181

Charming, Attractive, Easygoing—32, single Jewish male, 5'8", likes movies, music, books. Seeks pretty, sincere lady for fun, friendship and romance. Photo/note/phone. NYM J182

Beautiful International Banker—Ivy-educated, 32, Jewish, seeks successful man. Photo/bio/phone. NYM C231

This Special Woman Seeks—A special partner to share life's ups and downs. Happy, vibrant, beautiful Jewish woman, 33, 5'7", successful professional, loves ballet, travel, swimming, bicyling in Central Park. I'd love to find a New York City Jewish man, 30-40, 5'10" plus, happy with his life, ethical, with sense of humor, who'd like to "settle up" for a lifetime of friendship and passion. Please write to me, (photo appreciated). NYM J183

The Good Life—Manhattan, Paris, you. Outgoing, literate Jewish woman, 38, Ivy grad, seeks male counterpart for friendship, fun, commitment. NYM J187

Lovely Writer/Editor—34, looking to meet my male protagonist: Jewish professional man, 30's, big-hearted, dedicated, accomplished. Values marriage, kids, knows what he wants out of life and goes after it. Photo, please. NYM C230

This Ad—Is for an extremely successful man who has it all except a woman who adores him. I am a truly beautiful, elegant lady of black-Caucasian ancestry, 42, 5'8", 135, successful, happily divorced, two teenage boys. I am passionate, compassionate, honest and value commitment. I enjoy sharing, communicating, music, theater, dancing, sports, walks and quiet times. My standards are high but then, yours are too. Please, letter/photo. NYM C242

All Work, No Play—Isn't enough for warm, tall, handsome Jewish attorney, 29. Seeks bright, slim, attractive Jewish female for lasting relationship. Photo. NYM C244

Bright, Professional Businessman—58 plus. Enjoys dining out, films, long walks, travel, good company. Seeks slim, attractive, interesting woman. NYM N114

Elect Me For A Candid-Date—A dynamic, very attractive, vivacious, warm, successful businesswoman, 47, Jewish, who campaigns for romance, travel, the arts, skiing, dancing and much more. Let's be winners for a long term. NYM D113

A Special Lady—Very attractive, 24, Jewish, 5'7", fun to be with. Seeks professional male, 26-33, for love, romance and a lasting relationship. NYM S007

Great Minds Think Alike— Funny, attractive female journalist, 38, seeks bright, literate, likeable, liberal, 40's male, for soul and inspiration. NYM C245

Handsome TV Producer—And former newscaster, 37, seeks gorgeous, sweet-natured female, 25-35. I'm 5'11" and have brown hair, hazel eyes. I enjoy an active, health-oriented life style, with interest in metaphysical topics. I've appeared on national TV news and commercials many times and own a broadcast level video editing studio. Photo/phone essential. NYM N099

Jewish Male—Construction engineer, 35, 6', 174. You're a Jewish female, 26-38. For friendship, romance. North NJ/NYC. Photo a plus. NYM L151

Wile Away Winter—With wild and wooly winner. Eclectic, renaissant, handsome, 6'2", 47, enjoys museums, O'Keeffe, Monet, Truffaut, Gershwin, Mozart, morning mists, sunsets. Photo. NYM C282

A New Englander At Heart—5'9", 28, professional, smart, pretty, not moody Sicilian woman. Seeks successful, 28-35, white male, into sports, travel, dining and is man enough to be sensitive and warm, for one-on-one with serious intentions. Note/phone/photo a must. NYM J172

Westchester Woman—A young 40, very attractive and spirited, seeks secure man, trim, under 5'11", 38-50. Children okay. Someone who's ready for a relationship. Handwritten note, phone and recent photo a must for reply. NYM C229

Good-Looking, Trim DDS—5'11", 42, Catholic, never married. Seeks chic, alluring, friendly lady, 27-37, to share my future with. Photo please. NYM N100

Single, Active Attorney, 50—Who likes skiing, bodybuilding, flying, jazz and a woman who is not afraid of her own mental, physical and emotional strengths and most of all a passionate, caring woman who can accept as well as give the things that really make life and love beautiful. Tell me about yourself. I consider myself a man worth knowing, nothing more, nothing less, who seeks a woman to admire and be admired by, plus whatever else develops. I'm not afraid of getting close if it's right. Strong, fit woman a definite plus. Note/photo/phone - whatever. NYM L143

Quietly Funny—Very pretty, well-educated, artistic, professional, Jewish young woman. Interested in meeting serious, well-educated, intellectually-gifted, athletic, professional Jewish man, 30's, with a generous sense of humor. NYM C253

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If you are successful, single and interested in having a special lady in your life, call. Let me learn something about you. Chances are I know a number of beautiful single women who would love to meet a guy just like you. I will introduce you to several of them and help you find one who is just right for you. Isn't that what you really want.

Do not confuse this with a dating service. There are no embarrassing videos, no awkward moments. For over 20 years I have been introducing thousands of singles one-by-one, resulting in over 6,500 successful marriages. I can do the same for you. Call me for a very private and confidential appointment.

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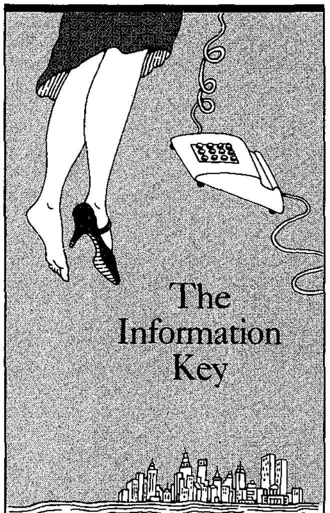
Where Are You?—I have responded to several personal ads and they all say the same thing. So, for that one special person who fits the following criteria, now is your chance to have it all. I'm 44 years old, Jewish, never married, 6', 165 lbs, handsome and rich. I am looking for a soulmate with actress/model looks and natural beauty, age 25-33, no shorter than 5'5", no taller than 5'8", model figure, beautiful inside and out, with depth, class, integrity, smarts and a sense of humor, to share a life style combining country, city, Florida and travel. My aim is to first get a date and then, if it clicks, marriage and family. All responses must have recent photo and resume and must be truthful. All replies will be responded to and photos returned. If you're looking for the guy who has it, all except you, this is the last ad you will ever have to respond to. NYM D114

Greetings—Extraordinary gentleman, intelligent, handsome, athletic, affluent, self-confident Wasp, youthful 48, corporate owner, extremely fit, 6'2", 175, high energy, honest, loves kids, very selective. Seeks bright, slender (model figure), energetic, 33-41, very attractive, athletic, 5'6" and over, nonsmoking, slightly zany, all-American lady whose business reflects a spontaneous life style to share my active fun, extravagant life. I'm looking for more than a date or dinner partner. If you're as hesitant to answer this ad as I was to place it, and you love champagne and beaches year-round, let's get together. Send brief bio/phone, recent photo a must. Go for it! NYM N107

7TH OF A SERIES



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Apparently Handsome Athlete—Overly-educated, many faceted, witty, often humorous, Wall Street exec - 29, 5'10", very fit. Seeking rare jewel: independent spirited and fit woman with sense of humor and adventure, to rescue romantic little boy. Thoughtful note, phone and photo appreciated. NYM N101

The Best Is Yet To Come—Come the day you're mine. I'm passionate about browsing in bookstores, black and white movies, long talks in front of fireplaces and the World Series. I'm easygoing, handsome, Jewish, maybe even witty, 5'5", trim, 36, and, of course, professional. You're bright, spunky, feminine, incorrigible. Send self-portrait. NYM C246

Single White Male—Seeks petite woman to share common interests - music, art, photography, flying, conversation and travel. Recent photo/letter. NYM N102

I Am Searching For A Luminous Lady—Under 42, who does not mind travel and spending considerable time in Europe. I am a successful, refined, middle-aged entrepreneur. Photo and phone a must. NYM J173

Slightly Uncivilized—Wall Street attorney, 29, Jewish, handsome, smart and funny, eclectic and irreverent, seeks lean, attractive, independent-minded woman, 22-32, with intelligence, savvy and deep humor. Note/phone/photo. NYM J175

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Handsome Professional—33, seeks intelligent, attractive, thoughtful and caring woman with a sense of humor. Note/photo. NYM C235

Male Physician, 52, Seeks Female—I am contented, warm, successful, healthy, tolerant, calm, sharing, cooperative, verbal, empathic. Are you? Photo? NYM L166

Sophisticated-Looking Gentleman—Seeks an attractive lady with great legs, to play some tennis and maybe share a bit of fine wine. NYM N109

Ebullient, Pretty Blond—Jewish designer, 33, funny, intellectually-curious and Ivy-educated. Wants to meet robust Manhattan man of science, Jewish, 30's - smart, ambitious, spirited and kind - for fun and romance. NYM C252

Park Slope Attorney—Seeks professional man, 40's, slim, attractive, nonsmoking Democrat. Recent photo a must. NYM N110

You Are A Woman—Of wit, perceptiveness and emotional maturity. You love Bar Harbor in the summer, the Berkshires in autumn, fireplaces in winter and the Adirondacks in the spring. You are the only missing facet in the life of this brilliant, self-assured, professional man of 41. You love life, you appreciate quality and charm, you are in touch with your feelings and you will respond to this ad. Photo appreciated but not necessary. NYM C250

Manhattan Widow—55, attractive, slim, active. Seeks Jewish man, 55-60, who is willing to share a new life. NYM L171

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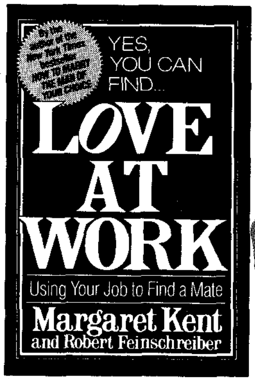

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Tall, Unpretentious, Romantic—6'4", impulsive, adventurous, 42-year-old Leo, seeks a spontaneous, impetuous, zesty, 30ish, Waspish lady who enjoys good music, travel, old and new movies, sports and the outdoors. I desire marriage and children with spirited, energetic, soft, gentle lady. Intellect a plus, informative history and photo a must. NYM L153

Follow The Yellow Brick Road—With this very attractive, slim, natural blond Wasp. Ivy grad. Loves NYC cultural life, travel - Oz and elsewhere. No couch spud! Seeks successful, contented gentleman, 50 to very young 65, cultured, literate, attractive, active and fit. Write me about yourself. Picture please? NYM F005

Successful Attorney—37, attractive, loving, athletic, charming male. Enjoys books, movies, music, fun, conversation. Desires serious relationship with similar female, 25-35. Photo. NYM C254

German Girl Wanted—North Shore LI homeowner, cute guy, 30's, 5'10", 160 lbs. Seeks pretty, slim, native German speaking lady, 22-30. For conversation, friendship and romance. Photo. NYM L156

Aspiring Wife And Mother—Presently creative ad exec, 30, blue eyes, brown hair, bright, pretty and sincere, looking for an honest and successful man who shares my optimistic outlook. Note/photo/phone. NYM C264

Top Gun—Maverick, 29, Jewish, extremely handsome and successful. Seeks beautiful, slim and intelligent lady who wants the best of the best and nothing less. Photo/phone. NYM N111

Attractive Jewish Male Doctor—33, 5'10", warm, caring, sincere and athletic. Seeks a special Jewish woman, 24-31, to share the best of what life has to offer, be it in the city, the country, the beach or the ski slopes. Note/photo a must. NYM N112

Handsome, Cool, British—36, realistic, fun, secure, successful, 5'10", blond, 150 lbs, cute Jewish male, believes looks are important facet in pursuit of special beauty. With serious prospects, ultimate partnership. Photo prerequisite, note with telephone number. NYM L157

I'm A Woman—35, who is romantic, attractive, shapely, health-conscious, down-to-earth, Catholic and loves animals, looking for a man who's romantic, rugged, fun and successful - who's looking for friendship, love and possibly more. Note and photo. NYM J191

Handsome, Optimistic Manhattanite—Jewish male, 41, 6', fit as a fiddle, easygoing, successful professional with a great sense of humor. I enjoy the outdoors (running, hiking, biking), spectator sports, movies, literature and exploring the wonders of NYC. Would love to meet an affectionate, attractive, thoughtful woman, nonsmoker, 28-38, who wants a mutually supportive relationship. Please include recent photo. NYM J192

Real Estate Broker—Semi-retired black male, fit, active, 6', enjoys theater, certified scuba diver, world traveler, seeks slender, warm, caring female, 35-45, equally financially secure, who enjoys travel, NYC and Florida. Photo please. NYM L164

Extremely Attractive, Vivacious—Ivy League grad, 28, Jewish, blue-eyed, brunette professional, who gets bored easily. Looking for a man who can keep me interested. He is Jewish, 28-40, very handsome, intelligent, successful and has a great passion for life and excitement. Note/photo/phone. NYM D115

Wealthy Horseman—Mid 40's, seeks beautiful woman, 22-34, to share society, tennis and NYC and upstate homes. Photo/phone. NYM N116

NYC Professional—50, self-employed, enjoys the finer things in life. Seeks female to share the enjoyment. Photo a must. NYM J188

Accomplished, Cerebral, Pretty—Slim woman ponders fate. Alone and not liking it. I seek a man with heart, brains and some muscles, 40-55, Jewish, open to romance. Tempus fugit. Photo please. NYM N117

Refined, Adventurous Business Exec—49, 6', trim, successful. Seeks bright, attractive, slim lady, to share life's pleasures and the joys of new discoveries. Photo appreciated. NYM L163

How Was Your Summer?—Maybe the fall can be even better. White male professional, 37, 5'9", 157, looking for special woman, 20's-30's, who is understanding, beautiful, with class, charm. No smoke/drugs. Phone/photo, please. NYM C265

Looking For That Special Person—I'm 36, Jewish, 5'11", good-looking and own my own business. I'm tired of going to bars and discos and would love to find that special person to share with me the wonderful things I have to offer. If you are an honest person, Jewish, 26-38, slim with an attractive figure, I would love to meet you. I enjoy doing almost anything but I especially enjoy going on vacations, laughing with friends and having dinner with a beautiful lady that I'm very fond of. Photo/phone please. NYM N118

Wanted: A Great Man—Blond, lively, slim artist-turned-professional seeks emotionally generous, playful, secure, creative man, 30-40, unafraid of the "M" word. Note/phone. NYM L165

I Am A Sincere Business Executive—45, who loves passion, seeking a woman, late 20's-30's, to share skiing, fishing, Mets, an evening campfire and a whole lot more. I am Jewish but would prefer Gentile. Phone/note/photo if possible, please. NYM C268

60's Woman—Auburn-haired, transplanted southwesterner - NY for 16 years - wants super best friend, ex-radical, passionate, liberal, 43 plus, for the best of everything, especially warm, caring, intimate, permanent love. Note/photo/phone. NYM N120

Irish Eyes That Smile—Irish-American construction worker by day, student by night, 5'10", 165 lbs, 28, loves nature and the outdoors, skiing, scuba, etc. Also loves movies, plays and fine dining. I don't drink, smoke or do drugs. Looking for female in 20's. Note/phone. NYM J194

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $28.00 per line. Business rate is $40.00 per line. Non-profit rate is $25.00 per line. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $15.00 for NYM Box Number. Call Skip Lundby at 212-971-3155.

Gay Jewish Female—Sought by conservative male counterpart, 36, for co-parenting relationship. NYM L167

Gentleman—Law grad, 5'9", 35, seeks pen pal for now - Asian lady, 25-30, marriageable, Catholic background preferred. NJ/NYC. Photo helps. NYM T438

Was Your Honeymoon—Funny, unusual, disastrous? Write your experience for my upcoming book. NYM D116

1986 Louis Vuitton Steamer Trunk—Like new, 9 sections, retail $9000. Best offer: (414) 549-3111 day/(414) 567-1251 eve

Double Your Fun—Two single white females, early 30's, seek male counterparts with sense of humor for double dating, reggae, rijsttafel and repartee. NYM T440

Tall, Cultured—San Francisco woman, seeks friends in NYC area. NYM T439

Travel Companion Wanted—Fun-loving, over 50. Please be equally affluent, athletic, nonsmoking. NYM T436

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Male, World Traveler - Desires—Female companion, 19-39, for travel and QEII. Student or professional. NYM J133

Aquarium Maintenance—Installation and design. Fish pathology and problems my specialty. Call 212-686-6309

You Are Invited—A few exceptional women cordially invite a few quality men to share an evening of cocktails and conversation. If you are a 48-65, Jewish man; accomplished, intelligent, equally financially successful and attuned to the cultural pleasures of NY; If you are caring, romantic and secure in yourself, with a zest for living, laughing and loving; If you believe that "old" values like honor and loyalty are still very much in style and you are looking for a beautiful woman who shares all these qualities, please send letter/phone. Photo preferred. NYM C214

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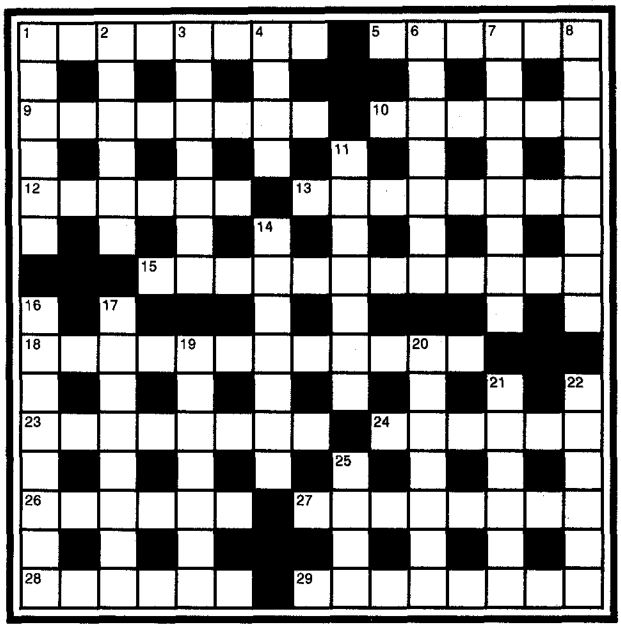
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Untrue story about redhead caused irritation. (8)
5 Make secure—that's the object of this operation. (6)
9 Working escort takes me around home. (4, 4)
10 My tie's knotted so as to frustrate. (6)
12 Jolly Japanese leader not to be seen when there is this sort of trouble? (6)
13 Manage a turn in this small light vehicle. (8)
15 Dad's leg in net must be freed. (12)
18 He's almost scored a century again—none ran so recklessly. (12)
23 Just pretending to be bringing humiliation upon Frenchman put inside. (8)
24 Pointless sporting line in trendy sort of shirt. (6)
26 Harmony achieved by workers organisation—south content. (6)
27 Late getting round, being worn out. (4-4)
28 To a great extent, hot glue spread over may close it. (6)
29 Stout way to break the law in the beginning. (8)



DOWN

1 He came to grief with cry of pain. (6)
2 High flier ditched from overheating. (6)
3 Drums strewn around main tip. (7)
4 Satisfies nine-tenths of the law, apparently. (4)
6 Mingling in, aren't seen to get on board. (7)
7 Rarely converse. (8)
8 Regular movement in the main at dusk. (8)
11 Bacteria grown into a type of civilisation. (7)
14 Men lost in storm—just a small number surviving. (7)
16 Because of being at home quite so often. (2, 2, 4)
17 Hiring someone with a pleasant manner. (8)
19 Seethe when mug-shot first shows jaw trouble. (7)
20 Under a pound to go round the castle. (7)
21 Hundred to one, sending up the last word in entertainment. (6)
22 Half-seen text worries the players. (6)
25 Appropriate paving-stone to lay down on the square? (4)

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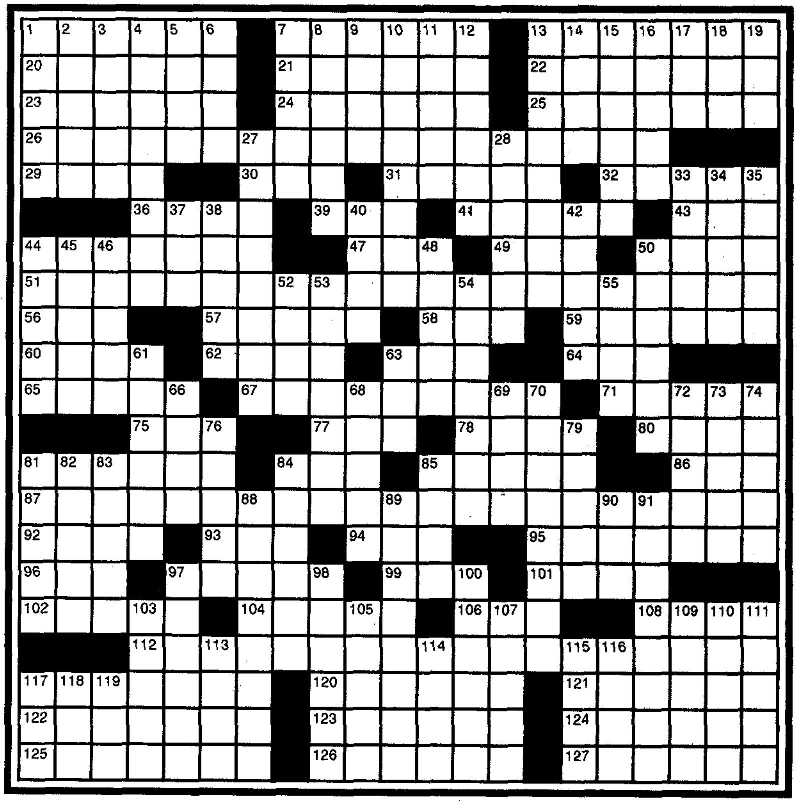
'HAPPIER ENDING' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

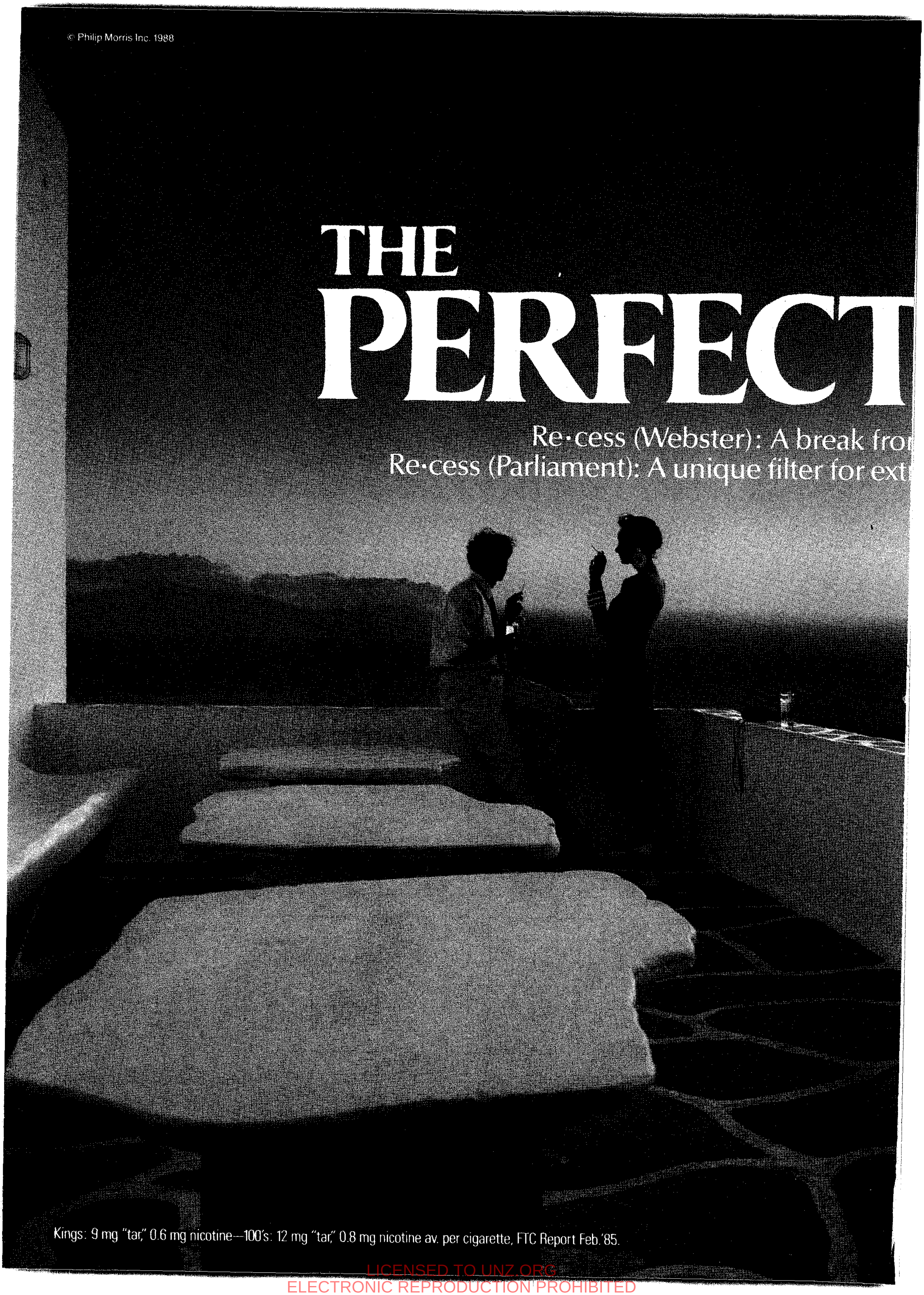
1 Swallow one's words
7 Gorges
13 Biblical liar
20 Met productions
21 White House nickname
22 Small objet d'art
23 Be successful at
24 Meadowlark's kin
25 Still asleep
26 PROBLEM
29 Desiccated
30 Business abbr.
31 Forest path
32 Give the —— (look at)
36 Use a hammock
39 Lilly of pharmaceuticals
41 Eerie
43 Palindromic parent
44 Immersed, as a tea bag
47 Aardvark's tidbit
49 Genetic chemical
50 Hepatic fluid
51 SITUATION
56 Eureka!
57 Garden dormouse
58 Moscow Square
59 As —— pie
60 Birds of fable
62 In a manner like
63 Kind of shooter
64 Beaten track
65 Unborn one
67 Made up one's mind about
71 Sensational: slang
75 San Francisco hill
77 Gambler's marker
78 Brazil's Paulo and João
80 —— contendere (plea of no defense)
81 Black Sea port
84 Locksmith's product
85 "The best is —— be": Browning
86 Russell who played Mame
87 ACTION
92 Monogram component: abbr.
93 Bobble the ball
94 Hammarskjold of the U.N.
95 Hubs
96 After deductions
97 Gripping device
99 Kipling boy
101 Film pooch
102 One of the Fords
104 Author John Le ——
106 Part of TGIF
108 Madre's sisters
112 SOLUTION
117 Diet routine
120 Rigorous
121 Rearward, at sea
122 Soon: poetic
123 Placed in balance
124 Sound system
125 Toreadors' vests
126 Hollywood Wright
127 Tried out

DOWN

1 Defense ditches
2 "Strike —— Band"
3 Taxi equipment
4 Place for a charm
5 Lion's den
6 Serf's acquaintance
7 Coronation wear
8 Greeley or Mann
9 Tropical cuckoos
10 Inhaling a drug
11 Certain runner
12 Item for Margery Daw
13 Like —— china shop
14 Clementine's shoe size
15 Humbled
16 Bearing the latest info
17 Pier gp.
18 Doing fine, in space
19 Sault —— Marie
27 Bill Hickok's trait
28 In layers
33 Enlighten
34 Actress Shire
35 "Golden Boy" playwright
37 WW II agcy.
38 Bizet priestess
40 Café au ——
42 Less often found
44 Neckpiece
45 Western lake resort
46 Solar-year excess
48 Square root of 14-Down
50 New England capital
52 Cheese from France
53 Having more altitude
54 Listening equipment
55 Smear
61 Daylight's end
63 Not sing.
66 Passing fair
68 Trifled
69 Swearword
70 Wallet, British style
72 Compel
73 Baker's staple
74 Leaks out slowly
76 Swiss city on the Rhine
79 Cankers
81 Sheeplike
82 Had a repast
83 Does film cutting
84 Burnett's TV co-star
85 Hall of Famer Berra
88 Cardiograph records
89 Assume control of
90 Ending for pat or pot
91 Ordinances
97 Din
98 Adjust beforehand
100 Bishops' headdresses
103 Rousseau classic
105 "Superman" star
107 Bara the vamp
109 Motionless
110 "Only God can make ——"
111 Church council
113 "A —— clock scholar"
114 Hawaiian goose
115 Fiber for rope
116 Bone: prefix
117 Confederate Johnny
118 Cockney's idol
119 Aspic, for one



Solutions to last week's puzzles appear on page 208.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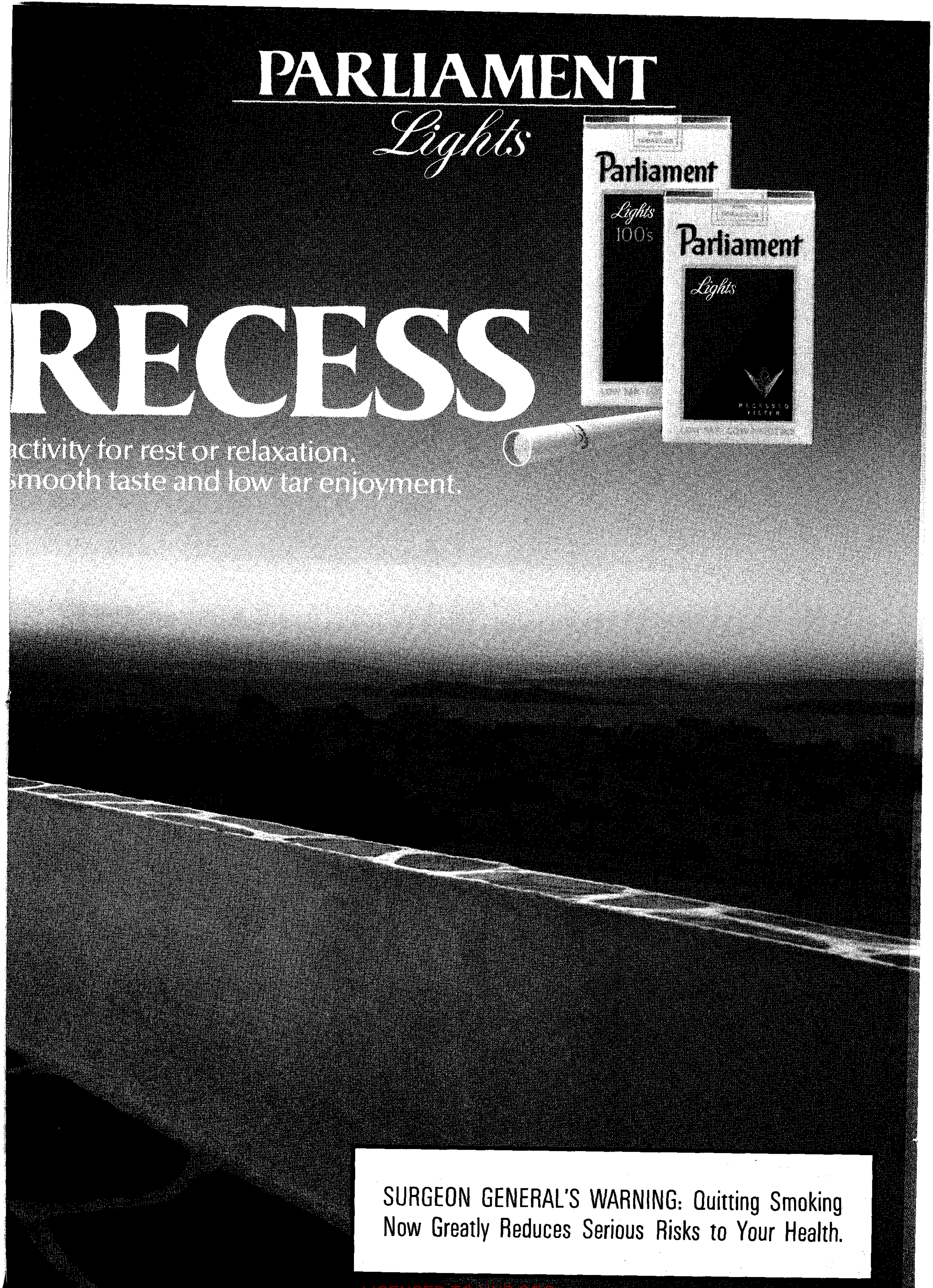
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